

On the Lost Citizen

or

A Radical Reassessment on Prehistory:

Short Dissection, Examination, and Meditation of
the Linguistic, Folkloric, and Anthropologic Evidence in General

a manuscript made public

by

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2023

Foreword on Cultural Primordialism

Ut unum est omnium rerum principium, sic unam atque
eadem de eo scientiam semper apud omnes fuisse ratio
multarumque gentium ac litterarum monimenta testantur.

Agostino Steuco; De Perenni Philosophia (1542)

The unity of the mass of Humanity is not as easy to grasp as the number of nations and their ethnic sentiment. Languages, narratives, and religions are the main responsible for obfuscating this view, for each folk followed through the trio a dogma of the adogmatic doctrine. This is no metaphor; I am affirming the genetic, behavioral, and cultural commonality of humans, although eager to discuss only the latter. My premise is radical: that not only all customs of tradition have one point of origin, but their primordial forms were not different than the scientific disciplines of our days in principle, and therefore coherent, recordable, and “perfect”; the trio of a perennial philosophy not concerned with ideologies or a temporal/progressive sense of History, but rather with Metaphysics, Psychology, and Ethics, whose first investigation by the first citizen would have produced spoken languages, sacred narratives, and ritualistic religions; essential to civilization as we know it.

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1. Practical Basis: Sound and Meaning

§ 1.1 Inquiry on the Relationship between Sound and Meaning

Words of similar pronunciation and definition appear worldwide in languages with no memetic relation demonstrated by the Comparative Method, as often is said that those cases are a byproduct of chance within the limited articulatory *apparatus* developed in our species' mouth, akin to *obrigado* /o.bri.'ga.du/ in Portuguese and ありがとう /ã.rí.gà.tò:/ in Japanese, which bear no resemblance if one knows that the former means “(I am) obliged (to thank you)” and the latter “being difficult to exist = a rarity, a pleasure ”; nevertheless, once inspected the *corpus* of divergent linguistic trees a general historical claim could still be challenged under the precept that if current presuppositions on the distant past — naturally unverifiable — were to be shown ineffective to account for a systematic correspondence in the most geographically and morphologically distant dialects while a proposed uniformity too accidental to be discarded were presented, it would be tempting to endorse the latter.

§ 1.2 Historical Presence of Conventionalism

Though not as extreme as some decades ago¹, most linguists of this day have been convinced by the idea that the link between the *signifiant* and the *signifié* — that is: the *signe* — is arbitrary; “*le principe énoncé plus haut domine toute la linguistique de la langue*” professed the teachings of Ferdinand de Saussure collected by his pupils Charles Bally and Albert Sechehaye:

¹ *Vide*: the review of experimental studies on sound symbolism in Dingemanse *et alli*'s *Construals of Iconicity: Experimental Approaches to Form–Meaning Resemblances in Language* (2020 A.D.).

Le lien unissant le signifiant au signifié est arbitraire, ou encore, puisque nous entendons par signe le total résultant de l'association d'un signifiant à un signifié, nous pouvons dire plus simplement : le signe linguistique est arbitraire.

— Cours de Linguistique Générale (1916 A.D.); Saussure.

The principle is strengthened by the seemingly uncontested disconnection of relationship midst words such as “*soeur*” and entities such as “sister”, which vary among languages; being أخت /ʔuxt/ in Arabic, *bacı* /bə.ˈd͡ʒu/ in Turkish, 姐姐 /tɕjɛ̌.tɕjɛ̌/ (elder) or 妹妹 /mɛ̌l.mɛ̌l/ (younger) in Mandarin, *et cetera*; so strong indeed that not only it is considered nowadays the greatest of the Keys Properties of Language², but but a rich defense on the matter has pervaded the scholastics as exemplified by “*terminus autem prolatus vel scriptus, nihil significat nisi secundum voluntariam institutionem*” in Occamus [*Summa Totius Logicae* (1323 A.D.)], the conventionalists of the *Nyāyaḥ* and *Vaśeṣikaḥ* Schools against the Naturalism of the *Mīmāṃsakāḥ* in India many centuries before it was restaured in the West by the Enlightenment and 19th Historical Linguistics, as well as being firmed in China since the thinker *Xún Kuàng*:

名無固宜，約之以命，約定俗成謂之宜，異於約則謂之不宜。名無固實，約之以命實，約定俗成，謂之實名。名有固善，徑易而不拂，謂之善名。

— 正名(3rd Century B.C.); 荀子.

§ 1.3 *Plátōn*'s Reception of Conventionalism in *Kratýlos*

A relatively short and suscint — not merely captivating — demonstration of both sides is present in *Plátōn*'s *Kratýlos* (4th Century B.C.) — which might be ridicularized for his

² Vide: Charles Hockett's *A Course in Modern Linguistics* (1958 A.D.).

fanciful etymologies akin to Isidorus Hispalensis' *Etymologiae* (7th Century A.D.). The dialogue inserts *Sōkrátēs* (*Plátōn*) midst *Hermogénēs*' Conventionalism and *Kratýlos*' Naturalism on whether names are natural or rather "right" (ὀρθότητά τῶν ὀνομάτων):

EPM. Κρατύλος φησὶν ὅδε, ὦ Σώκρατες, ὀνόματος ὀρθότητα εἶναι ἐκάστῳ τῶν ὄντων φύσει πεφυκυῖαν, καὶ οὐ τοῦτο εἶναι ὄνομα ὃ ἂν τινες συνθέμενοι καλεῖν καλῶσι, τῆς αὐτῶν φωνῆς μῦριον ἐπιφθεγγόμενοι, ἀλλὰ ὀρθότητά τινα τῶν ὀνομάτων πεφυκέναι καὶ Ἑλλῆσι καὶ βαρβάροις τὴν αὐτὴν ἄπασιν.
— Κρατύλος (4th Century B.C.); Πλάτων.

Unfortunately, that was a shallow pronouncement; there are actually two underlined themes in the text: (1) the iconicity of words — that is: the psychological link made between sound and meaning — and (2) the verbal replication of physical reality. In what regards the first one, the etymologies should be discarded at once.

ΣΩ. Ἄκουε δὴ· ἴσως γὰρ ἂν σε καὶ τὰ ἐπίλοιπα ἐξαπατήσαιμι ὥς οὐκ ἀκηκοὼς λέγω. μετὰ γὰρ δικαιοσύνην τί ἡμῖν λείπεται; ἀνδρείαν οἶμαι οὐπω διήλθομεν. ἀδικία μὲν γὰρ δῆλον ὅτι ἐστὶν ὄντος ἐμπόδισμα τοῦ διαΐοντος, ἀνδρεία δὲ σημαίνει ὥς ἐν μάχῃ ἐπονομαζομένης τῆς ἀνδρείας μάχην δ' εἶναι ἐν τῷ ὄντι, εἴπερ ρεῖ, οὐκ ἄλλο τι ἢ τὴν ἐναντίαν ροὴν ἐὰν οὖν τις ἐξέλη τὸ δέλτα τοῦ ὀνόματος τῆς ἀνδρείας, αὐτὸ μὲν τὸ ἔργον τὸ ὄνομα ἢ ἀνρεία. δῆλον οὖν ὅτι οὐ πάση ροῇ ἢ ἐναντία ροῇ ἀνδρεία ἐστίν, ἀλλὰ τῇ παρὰ τὸ δίκαιον ρεούσῃ· οὐ γὰρ ἂν ἐπηνεῖτο ἢ ἀνδρεία. καὶ τὸ ἄρρεν καὶ ὁ ἀνὴρ ἐπὶ παραπλησίῳ τινὶ τούτῳ ἐστί, τῇ ἄνῳ ροῇ· γυνὴ δὲ γονή μοι φαίνεται βούλεσθαι εἶναι· τὸ δὲ θῆλυ ἀπὸ τῆς θηλῆς τι φαίνεται ἐπωνομάσθαι ἢ δὲ θηλὴ ἄρά γε, ὦ Ἑρμόγενης, ὅτι τεθηλέναι ποιεῖ ὥσπερ τὰ ἀρδόμενα.
— Κρατύλος (4th Century B.C.); Πλάτων.

The attempt to dig out the original meaning of nouns through the phonologic similarities at their surface dismisses any commentaries about its unscientific nature — beyond to seem quite mocking —, but to treat *Plátōn* in this way as one would do with Isidorus is an error, as his etymologies evidentially act as a long — and wasteful indeed — mental exercise for his true search and point, which is the acknowledgement of the “letters” chosen by the name-givers in remote antiquity by examining the semantics and morphology within his own language.

Ἄρ' οὖν καὶ ἡμᾶς οὕτω δεῖ πρῶτον μὲν τὰ φωνήεντα διελέσθαι, ἔπειτα τῶν ἐτέρων κατὰ εἶδη τὰ τε ἄφωνα καὶ ἄφθογγα οὕτως γάρ που λέγουσιν οἱ δεινοὶ περὶ τούτων καὶ τὰ αὖ φωνήεντα μὲν οὐ, οὐ μέντοι γε ἄφθογγα; καὶ αὐτῶν τῶν φωνηέντων ὅσα διάφορα εἶδη ἔχει ἀλλήλων; καὶ ἐπειδὴ ταῦτα διελώμεθα [τὰ ὄντα] εὖ πάντα αὖ οἷς δεῖ ὀνόματα ἐπιθεῖναι, εἰ ἔστιν εἰς ἃ ἀναφέρεται πάντα ὥσπερ τὰ στοιχεῖα, ἐξ ὧν ἔστιν ἰδεῖν αὐτά τε καὶ εἰ ἐν αὐτοῖς ἔνεστιν εἶδη κατὰ τὸν αὐτὸν τρόπον ὥσπερ ἐν τοῖς στοιχείοις· ταῦτα πάντα καλῶς διαθεασαμένους ἐπίστασθαι ἐπιφέρειν ἕκαστον κατὰ τὴν ὁμοιότητα, ἐάντε ἐν ἐνὶ δέῃ ἐπιφέρειν, ἐάντε συγκεραννύντα πολλὰ [ἐνί], ὥσπερ οἱ ζωγράφοι βουλόμενοι ἀφομοιοῦν ἐνίετε μὲν ὄστρεον μόνον ἐπήνεγκαν, ἐνίετε δὲ ὅτιοῦν ἄλλο τῶν φαρμάκων, ἔστι δὲ ὅτε πολλὰ συγκεράσαντες, οἷον ὅταν ἀνδρείκελον σκευάζωσιν ἢ ἄλλο τι τῶν τοιούτων ὥς ἂν οἶμαι δοκῇ ἐκάστη ἢ εἰκὼν δεῖσθαι ἐκάστου φαρμάκου οὕτω δὴ καὶ ἡμεῖς τὰ στοιχεῖα ἐπὶ τὰ πράγματα ἐποίσομεν, καὶ ἐν ἐπὶ ἓν, οὗ ἂν δοκῇ δεῖν, καὶ σύμπολλα, ποιοῦντες ὃ δὴ συλλαβὰς καλοῦσιν, καὶ συλλαβὰς αὖ συντιθέντες, ἐξ ὧν τὰ τε ὀνόματα καὶ τὰ ῥήματα συντίθενται· καὶ πάλιν ἐκ τῶν ὀνομάτων καὶ ῥημάτων μέγα ἤδη τι καὶ καλὸν καὶ ὅλον συστήσομεν, ὥσπερ ἐκεῖ τὸ ζῷον τῇ γραφικῇ, ἐνταῦθα τὸν λόγον τῇ ὀνομαστικῇ ἢ ῥητορικῇ ἢ ἥτις ἐστὶν ἡ τέχνη. μᾶλλον δὲ οὐχ ἡμεῖς, ἀλλὰ λέγων ἐξηγέσθην.

συνέθεσαν μὲν γὰρ οὕτως ἥπερ σύγκειται οἱ παλαιοί· ἡμᾶς δὲ δεῖ, εἴπερ
τεχνικῶς ἐπιστησόμεθα σκοπεῖσθαι αὐτὰ πάντα, οὕτω διελομένους, εἴτε κατὰ
τρόπον τὰ τε πρῶτα ὀνόματα κεῖται καὶ τὰ ὕστερα εἴτε μή, οὕτω θεᾶσθαι·
ἄλλως δὲ συνείρειν μὴ φαῦλον ἦ καὶ οὐ καθ' ὁδόν, ὃ φίλε Ἑρμόγενης.

— Κρατύλος (4th Century B.C.); Πλάτων.

Noticing the resemblance of words as the ρ /r/ in ῥοή /rɔ. 'é:/ “river”, ῥεῖν /rɛ̃:n/ “flowing”,
τρόμος /'trɔ.mos/ “trembling”, τρέχειν /'trɛ.kʰɛ:n/ “running”, κρούειν /kro. 'ý.e:n/ “striking”,
θραύειν /tʰra. 'ý.e:n/ “breaking”, ἐρείκειν /e. 'ré:.ke:n/ “bruising”, θρύπτειν /'tʰrýp.te:n/
“shattering”, κερματίζειν /ker.ma. 'tí.dʒɛ:n/ “crumbling”, and ῥυμβεῖν /rým. 'bê:n/ “turning in
circles”, the philosopher concludes that the consonant must have been used by the name-givers
as the sign for movement, in the same way that φ /pʰ/, ψ /ps/, ς /s/, ζ /dʒ/ ~ /zd/ are said to
resemble the breath, ι /i/ the transitional movements, τ /t/ and δ /d/ the rest and binding due its
pressing and closing of the tongue, λ /l/ as the symbol for smoothness due the displacements of
the tongue, γ /g/ for the glutinous entities, ν /n/ to represent inwardness for being said within,
and ο /o/ and roundness to be in likeness, for “καὶ τᾶλλα οὕτω φαίνεται προσβιβάζειν καὶ κατὰ
γράμματα καὶ κατὰ συλλαβὰς ἐκάστῳ τῶν ὄντων σημείον τε καὶ ὄνομα ποιῶν ὁ νομοθέτης, ἐκ
δὲ τούτων τὰ λοιπὰ ἤδη αὐτοῖς τούτοις συντιθέναι ἀπομιμούμενος”. This is *Sōkrátēs*’ (*Plátōn*)’s
treatment of Theme 1, in which he accepted certain kind of Naturalism, though not *Kratýlos*’
kind; very visible by his treatment of Theme 2, and the fact that *Kratýlos* maintains that a name
is the expression of a thing in letters or syllables, which it can’t be, according to *Sōkrátēs*, as
sounds do not replicate reality; *Kratýlos* and *Kratýlos*’ image are not two *Kratýlos*, for the
former is in constant change, and thus beyond any apparent truth, whereas the latter is just a
limited picture, deprived of his potentiality. So strongly different are nouns and things that
indeed one letter added or taken may still refer to the same referent, exemplified when *Sōkrátēs*
asks why the final ς /s/ in σκληρότης /skle:. 'ró.te:s/ “hardness” [Attic Dialect] has a ρ /r/ in the

Eritrean Dialect, even though they are used to name the same referent; thus languages require arbitrariness as the interpretation of sounds is discarded by the nations.

Ἀπὸ τοῦ ἀνομοίου γε ἢ ὁ διανοούμενος φθέγγομαι, εἴπερ τὸ λάβδα ἀνόμοιον ἐστὶ τῇ ἢ φῆς σὺ σκληρότητι· εἰ δὲ τοῦτο οὕτως ἔχει, τί ἄλλο ἢ αὐτὸς σαρτῶ συνέθου καὶ σοι γίγνεται ἡ ὀρθότης τοῦ ὀνόματος συνθήκη, ἐπειδὴ γε δηλοῖ καὶ τὰ ὅμοια καὶ τὰ ἀνόμοια γράμματα, ἔθους τε καὶ συνθήκης τυχόντα; εἰ δ' ὅτι μάλιστα μὴ ἐστὶ τὸ ἔθος συνθήκη, οὐκ ἂν καλῶς ἔτι ἔχοι λέγειν τὴν ὁμοιότητα δῆλωμα εἶναι, ἀλλὰ τὸ ἔθος· ἐκεῖνο γάρ, ὡς ἔοικε, καὶ ὁμοίῳ καὶ ἀνομοίῳ δηλοῖ. ἐπειδὴ δὲ ταῦτα συγχωροῦμεν, ὦ Κρατύλε τὴν γὰρ σιγὴν σου συγχώρησιν θήσω ἀναγκαῖόν που καὶ συνθήκην τι καὶ ἔθος συμβάλλεσθαι πρὸς δῆλωσιν ὧν διανοούμενοι λέγομεν· ἐπεὶ, ὦ βέλτιστε, εἰ 'θέλεις ἐπὶ τὸν ἀριθμὸν ἐλθεῖν, πόθεν οἶε ἔξιν ὀνόματα ὅμοια ἐνὶ ἐκάστω τῶν ἀριθμῶν ἐπενεγκεῖν, ἐὰν μὴ ἔῃς τι εἰς τὴν σὴν ὁμολογίαν καὶ συνθήκην κύρος ἔχειν τῶν ὀνομάτων ὀρθότητος πέρι; ἐμοὶ μὲν οὖν καὶ αὐτῷ ἀρέσκει μὲν κατὰ τὸ δυνατόν ὅμοια εἶναι τὰ ὀνόματα τοῖς πράγμασιν· ἀλλὰ μὴ ὡς ἀληθῶς, τὸ τοῦ Ἑρμογένους, γλίσχρα ἢ ἡ ὀλικὴ αὕτη τῆς ὁμοιότητος, ἀναγκαῖον δὲ ἢ καὶ τῷ φορτικῷ τούτῳ προσχρῆσθαι, τῇ συνθήκῃ, εἰς ὀνομάτων ὀρθότητα. ἐπεὶ ἴσως κατὰ γε τὸ δυνατόν κάλλιστ' ἂν λέγοιτο ὅταν ἢ πᾶσιν ἢ ὡς πλείστοις ὁμοίοις λέγεται, τοῦτο δ' ἐστὶ προσήκουσιν, αἰσχιστα δὲ τοῦναντίον.

— Κρατύλος (4th Century B.C.); Πλάτων.

Vehemently, *Sōkrátēs* (*Plátōn*'s) position lies midst *Hermogénēs*' deep Conventionalism and *Kratýlos*' deep Naturalism: he accepts the link between sound and meaning as non-arbitrary when describing the motional nature of consonants in the Greek Language whilst admitting that the way the dialects of the Hellenes use that resonance is diverse and conventional, as the pure

sound can't express anything efficiently by itself according to him, though admitting the more a language applies its non-arbitrary nature the more perfect it is.

§ 1.4 The Phememes of Mary LeCron Foster

The idea defended by *Sōkrátēs (Plátōn)* of atomic unities used in the obscure past by the name-givers for that perfection is neither special nor decrepit, but it was recovered — after peculiar or rather *pittoresques, amusantes, parfois troublantes* cases in the West described in Gérard Genette's *Mimologiques* (1976 A.D.) and Umberto Eco's *La Ricerca della Lingua Perfetta nella Cultura Europea* (1993 A.D.) — as a modern scientific investigation by the linguist Mary LeCron Foster, who denominated the “atoms” *phememes*; claimed sounds used as building-blocks by ancient humans wherein the idea of spatial relations observed in nature is transmitted through the non-arbitrary relationship between *signifiant* and *signifié* made possible by the articulatory characteristics of consonants — Foster neglected vowels — and the physical events denoted by them in a kind of mimesis.

The Symbolic Structure of Primordial Language (1978 A.D.)

p	t	ts̃	tʃ̃	k	k ^w
projective	intrusive	extrusive	clinal	delative	circumversive
f	θ	s	ʃ	x	x ^w
close	juxtapositive	expansive	vertical	oppositive	apertive
m	n	l	j	r	w
bilateral	interpositive	extenuative	horizontal	sublative	circumscriptive

The Reconstruction of the Evolution of Human Spoken Language (1996 A.D.)

p	t	ts̃	tʃ̃	k	ʔ
projective	introjective	extrinsic	clinal	divergent	discontinuous
f	θ	s	ʃ	x	h
abessive	connective	expansive	vertical	contrastive	continuous
m	n	l	j	r	w
bilateral	internal	unconstrained	linear	moved	curvate

Exploration of repeated meanings for a given articulatory segment found in a series of root morphemes in any language can demonstrate the lingering effects of this phenomenon. Using English as an example, and starting with the sound [l] as the segment to be explored, we find it in many roots and words, e.g. loose, lose, lazy, lax, limp, linger, or in a non-initial position, as in slip, slide, sloppy, flow, flex, floppy. In each of those words we can

recognize a correlation between a general lack of firmness the tongue in the pronunciation of [l] and an idea of lack of firmness, or weak spatial connectedness, which forms the common component of semantic meaning in the words in question. If we contrast this with the movement of the tongue in the pronunciation of [t] we find a similar correlation between the firmness of the tongue and the common component of meaning in such English words such as tap, touch, tense, stop, stay, step, strike, and the like. Through cross-linguistic comparison it is possible to discover the cognate forms and abstract space-relational meanings of eighteen such phonological meaning-bearers (e.g. Foster, 1978, 1983b, 1990, in press). Careful comparison of any of the world's languages reveals the language specific cognate realization of primordial *l and *t, with the respective meanings of laxity or firmness in words in which they occur³.

— Symbolism: The Foundation of Culture (1994 A.D.); Foster.

³ The particles of Ms. Foster should be differentiated from the phonaesthemes presented in John Firth's *Speech*. (1930 A.D.) at least in theory: phememes make part of an universal system hypothetically adopted by the ancestors of all living languages while the other is currently remade by each dialect idiosyncratically in accordance with the flow of time; the first — developing from the anthropologists' theory — is denotative — that is: its referent is well delimited and predictable based on the choice of sounds, whereas the second is associative, whose power only resembles and approximates... nevertheless, in practise both the proposed phememe *t* and the observed phonaestheme *st-* in the English sequence “stop, stay, and step” are one and the same in their “stability/firmness”, with the sole advantage of their distinction in the admission of a phememe as an *Urform* of a phonaestheme (**t-* > *st-*) though the phonaestheme itself as not necessarily a product of a phememe (*st-* < N~**t-*).

Foster considered that the Primordial Language came into existence at the start of the Upper Paleolithic — roughly 50000 years before present — as a system inherently associated with the then popular hypothesis of a behavioural revolution which allowed for the artistic and technological “leap” characteristic of the period, such as the Aurignacian Cave Paintings, Venus Figurines, the first known flutes, *et cetera*; all demonstrating an undeniable use of modern cognition linked by her as a consequence of the birth of analogy in *Sapiens*; the founding stone responsible for his abandonment of his ancestors’ ways. Such are the remarkable insights of the anthropologist, which — though strikingly similar and merit-bearing to this work — still carry the only great misconception since long thriving for its odd obscurity.

§ 1.5 The Languages of the Tupinamba and Romans

By the shores of *Pindorama* there they found a cannibalistic race; faithless, lawless, and kingless, Gândavo remarked in his *Tractado da Terra do Brasil* (1576 A.D.), as Tupi has no /f/, /l/ and /r/ (either /h/, /ʁ/, or /r/ in Contemporary Portuguese) for *fé*, *lei*, and *rei*:

Estes índios andam nus sem cobertura alguma, assim machos como fêmeas, não cobrem parte nenhuma de seu corpo, e trazem descoberto quanto a natureza lhes deu. Vivem todos em aldeias, pode haver em cada uma sete, oito casas, as quais são compridas feitas à maneira de cordoarias; e cada uma delas está cheia de gente duma parte e doutra, e cada um por si tem sua estância e sua rede armada em que dorme, e assim estão todos juntos uns dos outros por ordem, e pelo meio da casa fica um caminho aberto para se servirem. Não há como digo entre eles nenhum Rei, nem Justiça, somente em cada aldeia tem um principal que é como capitão, ao qual obedecem por vontade e não por força; morrendo este principal fica seu filho no mesmo lugar; não serve doutra cousa se não de ir com eles à guerra, e conselhá-los

como se hão de haver na peleja, mas não castiga seus erros nem manda sobre eles coisa alguma contra sua vontade. Este principal tem três, quatro mulheres, a primeira tem em mais conta, e faz dela mais caso que das outras. Isto tem por estado e por honra. Não adoram coisa alguma nem têm para si que há na outra vida glória para os bons, e pena para os maus, tudo cuidam que se acaba nesta e que as almas fenecem com os corpos, e assim vivem bestialmente sem ter conta, nem peso, nem medida.

— Tractado da Terra do Brasil (1576 A.D.); Gândavo.

So strange were the Tupinamba for the *conquistadores*, who came from a far land enhanced by the children of an empire whose language and custom were cultivated, that the word “savage” was used in a similar reaction to that case of “barbarian” popularized by the Romans — though coined by his neighbours as “βάρβαρος” — in order to distance even more the nations, and in the process their tongues. A first glance at the speech of the Brazilics and the one of Latium may raise the thought that in no moment in History or Prehistory could such divergent systems spring from the same base; Tupi’s morphological principle is agglutination, whereas Latin’s is inflection: one could say *asooramaûuká* /a.sɔ.ʔɔ.rã.ma.ju.'ka/ and *animalem necabo* /a.ni.'ma:..lẽ ne.'ka:.bo:/ respectively for “I will kill an animal”, where the bare particle *-rama* /'rã.ma/ [future] can be attached to *soó* /sɔ.'ʔɔ/ “terrestrial game” and any other noun without exception but *-abo* /'a.bo:/ [future first person singular] is only a possibility within the range of terms like *-ebo* /'ɛ.bo:/ and *-am* /ã/ selected to certain roots not by the conscious speaker but by the invisible laws set by the historical development of the language in the last thousands of years; plus, Tupi’s words show a distant world-view from indo-european languages, due its oligosynthetic tendencies characteristic of many american dialects; thus, words for simple concepts are in reality compositions of even simpler terms: in Tupi, the word *pirá* /pi.'ra/ “fish”

may come from *y-py-(s/r)ab⁴ “that which comes from the bottom of the water ~ sea”, *piranha* /pi.ˈrã.ʃa/ “piranha” from *pirá-anh* “(buck)toothed fish”, *ybaka* /ʔi.ˈβa.ka/ “sky” from *y-bak* “turned water ~ sea”, *yby* /ʔi.ˈβi/ “earth” from *y-byk* “touched water ~ sea”, *ybyrá* /ʔi.βi.ˈra/ “tree” from *yby-(s/r)ab* “that which comes from the earth”, *ybyrá* /ʔi.βi.ˈra/ “wood” from *ybyrá-(s/r)ab* “that which comes from the tree”, *piranga* /pi.ˈrã.ŋa/ “red” from *pira-anga* “vision of the skin”, *pipoka* /pi.ˈpɔ.ka/ “popcorn” from *pira-pok* “bursten skin”, *kapi’i* /ka.pi.ˈʔi/ “grass” from *kaa-po’i* “thin plant ~ leaf ~ forest”, *kaîu* /ka.ˈju/ “caju” from *kaa-îub* “yellow plant ~ leaf ~ forest”, *îaûara* /ja.ˈwa.ra/ “jaguar” from *îandé-u-(s)ar* “our eater”, *kapiûara* /ka.pi.ˈwa.ra/ “kapibara”, from *kapi’i-u-(s)ar* “grass-eater”, *et cetera*. And even when considering all those aspects, Tupi and Latin are so similar that it is not conjecturally but demonstrably absurd under the realm of probability to both their ancestors to have had just no contact with each other but also no shared tradition.

§ 1.6 Historical Iconicity in Tupi and Latin

Take the words *bak* /βak/ “turned”, *bok* /βɔk/ “cleft”, and *byk* /βik/ “touched” in Tupi, and now compare them to *pak* /pak/ “awaken”, *pok* /pɔk/ “bursten”, and *pyk* /pik/ “compressed”; it is a rare case where “opposite” cognates with historical iconicity are so objectively and

⁴ This proposed etymology is merely an attempt. In Kokama — closely related to Tupinamba according to Aryan Rodrigues’ *Relações Internas na Família Lingística Tupi-Guarani* (1984/1985 A.D.) — the word is *i’pira*, but most other dialects lack that initial vowel beyond *i to be quite certain comparatively; but etymologies in general are problematic: *timbora* /tĩ.ˈmbɔ.ra/ “smoke” may be either from *petym* /pɛ.ˈtĩm/ “fume” + *bor* /βɔr/ [habitual agent particle] or from *atatinga* /a.ta.ˈti.ŋa/ “smoke” — literally: white fire — + *bor* /βɔr/ [habitual agent particle]; *pûar* /pu̯ar/ “fastened” probably comes from the fusion of *pó* /pɔ/ “hand” with either *ar* /ʔar/ “sprung” or *îar* /ja/ “attached”; *pysyk* /pi.ˈsik/ “taken” may be from *byk-syk* “reached by touch”, *py-syk* “reached afoot”, or even *pya-syk* “reached for the liver”; *et cetera*.

unambiguously visible within the same language. With just a premature examination one acknowledges that both initial consonants are linked to actions of physical managing, with the first *b-* /β/ expressing a light handling while the second *p-* /p/ a brute handling. Now, look at Latin: words such as *farcio* /far.ki.o:/ “I fill”, *fascis* /'fas.kis/ “packet”, *folium* /'fɔ.li.ũ/ “leaf”, *follis* /'fɔl.lis/ “bag”, *fero* /'fɛ.ro:/ “I bear” next to *per* /pɛr/ “through”, *penis* /'pe:.nis/ “penis”, *pater* /'pa.tɛr/ “father”, *pungo* /'pun.go:/ “I prick”, *pelló* /'pɛl.lo:/ “I push”, and *pando* /'pan.do:/ “I spread” carrying analogous meanings; more precisely: of possession/fulfilment and projection in order — compare in Tupi: *aoba* /ʔa.'ʔɔ.βa/ “cloth”, *oba* /'ʔɔ.βa/ “leaf”, *yba* /'ʔi.βa/ “stalk”, and *uban* /ʔu.'βã/ “wrapped” next to *pixam* /pi.'ʃãm/ “sting”, *por* /pɔr/ “inserted”, *upir* /ʔu.'pir/ “lifted”, and *puk* /puk/ “pierced” — and such comparison is not limited to a few cases: the meaning a /f/ transmits in Latin sometimes at the start of a root is often interchangeable in the same or different position with other labial sounds such as /p/, /b/, and /w/, as in *capio* /'ka.pi.o:/ “I take”, *carpo* /'kar.po:/ “I pluck”, *rapio* /'ra.pi.o:/ “I grab”, *pellis* /'pɛl.lis/ “skin”, *plenus* /'ple:.nus/ “full”, *pannus* /'pan.nus/ “cloth”, *habeo* /'ha.be.o:/ “I have”, *vestis* /'wɛs.tis/ “vesture”, and *involvo* /in.'wɔl.wo:/ “I wrap” — compare a similar case in Tupi: *pira* /'pi.ra/ “skin”, *pẽ* /pẽ/ “woven”, *paîa* /'pa.ja/ “load”, and *pysyk* /pi.'sik/ “taken” —; hence, a systematical correspondence is revealed: in the same way the initial /f/ and /p/ in Latin take the place by rule of every initial /b/ and /f/ in German and /p^h/ and /p/ in Greek — as noticed in danish philologist Rasmus Rask’s *Undersøgelse om det gamle Nordiske eller Islandske Sprogs Oprindelse* (1818 A.D.) in what would be later known as Grimm’s Law — in a comparable manner that by rule lexical figures directly linked to “bare possession” and “bare projection” are characterised in Tupi by a /β/~p/ and /p/ and in Latin by a /f/~p/~w/ and /p/ mostly when nucleus, even though the absolute majority of their roots seems random. This is true not only for those segments, but all consonants in both dialects have “elementar” dedications, and even “pairs”; in the case of the roman speech, the racial/adessive /r/ mostly moves against the

alien/abessive /l/⁵, as observed in the predominance of the former in conjunct with other consonants and the use of the latter in *alius* /'a.li.us/ “other”, *levis* /'lɛ.wis/ “light”, *lax* /laks/ “fraud”, *letum* /'le.tũ/ “annihilation”, *lassus* /'las.sus/ “tired”, *latus* /'la.tus/ “carried”, *liber* /'li.bɛr/ “free”, *labo* /'la.bo/ “I totter”, *labor* /'la.bɔr/ “I slip”, *lateo* /'la.tɛ.o/ “I conceal”, *lenio* /'le.ni.o/ “I lessen”, and *liceo* /'li.ke.o/ “I have a price”; the stative/fixing /t/~ st/ against the locomotive/propulsive /d/~tr/ in *terminus* /'tɛr.mi.nus/ “end”, *tellus* /'tɛl.lus/ “ground”, *tego* /'tɛ.go/ “I cover with a roof”, *stultus* /'stul.tus/ “stupid”, *sisto* /'sis.to/ “I stand”, *sto* /sto/ “I stay”, *struo* /stru.o/ “I place”, *teneo* /'te.ne.o/ “I hold”, and *taceo* /'ta.ke.o/ “I am silent” next to *vado* /'wa.do/ “I walk”, *tendo* /'ten.do/ “I stretch”, *do* /do/ “I give”, *duco* /'du.ko/ “I direct”, *cedo* /ke.do/ “I move”, *trans* /trans/ “across”, *traho* /'tra.ho/ “I drag”, *tremo* /'tre.mo/ “I tremble”, and *trudo* /'tru.do/ “I thrust” — compare in Tupi: *taba* /'ta.βa/ “village”, *pytá* /pɪ.'ta/ “standing”, *ten* /tɛn/ “fixed”, and *mondeb*⁶ /mõ.'ndɛβ/ “placed” next to *ûatá* /wa.'ta/ “walked”, *êtyk* /ʔɛj.'tik/ “thrust into water”, *tuâa* /'tu.ja/ “overflow”, and *tytyk* /tɪ.'tik/ “palpitated” —; the contactual/reactive /k/ against the aggregative /g/ in *con-* /kon/ “with”, *capio* /'ka.pi.o/ “I take”, *carpo* /'kar.po/ “I pluck”, *culpo* /'kul.po/ “I blame”, *caedo* /'kaɛ.do/ “I cut”, *noceo* /'nɔ.ke.o/ “I harm” next to *gramen* /'gra.men/ “grass”, *grandis* /'gran.dis/ “grown”, *grego* /'grɛ.go/ “I assemble”, *lego* /'lɛ.go/ “I collect”, *iugo* /'ju.go/ “I join”, and *genero* /'ge.nɛ.ro/ “I beget” — compare in Tupi: *sik* /sik/ “reached”, *sok* /sɔk/ “injured”, and *ká* /ka/ “destroyed” next to *kaá* /ka.'ʔa/ “leaf ~ plant ~ forest”, *kakuab* /ka.ku.'ʔaβ/ “grown”, and *noong*⁷ /no.'ʔoŋ/ “gathered” —; and the processual / defective /m/

⁵ The Second Section will explain why Tupi lacks some of those pairs. It is not due the state of the literary language — poor if compared with Nahuatl or Quechua — but rather because deep at its structure they were never employed.

⁶ As *mo-* /mɔ/ is a causative particle of nasal influence the root in isolation should be **teb* /tɛβ/ “located”.

⁷ /k/ is nasalized to /ŋ/, as in *anga* /'ã.ŋa/ “spirit” + *katu* /ka.'tu/ “good” > *angatu* /ã.'ga.'tu/ “virtuous”.

against the instantaneous/contrary /n/ in *morior* /'mɔ.ri.ɔr/ “I die”, *maneo* /'ma.nɛ.o:/ “I await”, and *mendo* /'men.do:/ “I fault” next to *ne* /ne:/ “not”, *noveo* /'nɔ.we.o:/ “I make anew”, and *gnascor* /'gna:s.kɔr/ “I am born” — compare in Tupi: *manõ* /'mã.nõ/ “dead” next to *na* /nã/ “not”. The examples given are in no manner the only remnants of phememes, just those not too much concealed by linguistic modification: it will be demonstrated in *Grammática Primordial* [unpublished manuscript] that the /k/ in *creo* /'krɛ.o:/ “I create” was more similar to /g/ in the earlier stages of the language, for indeed when the expected sounds are not present in a lexical figure mostly it is a case of predictable sound change, and when not the clarification of the remnant elements is enough to explain its meaning; for example: *spes* /spe:s/ “hope”, *amo* /'a.mo:/ “I love”, *beo* /'bɛ.o:/ “I bless”, *placo* /'pla:.ko:/ “I appease”, *fruor* /'fru.ɔr/ “I enjoy”, *pulcher* /'pul.kʰɛr/ “beautiful”, *dulcis* /'dul.kis/ “sweet”, *duonus* /'duo.nus/ “good”, *laetus* /'laɛ.tus/ “happy”, *satis* /'sa.tis/ “satisfactory”, *gaudeo* /'gaɥ.dɛ.o:/ “I rejoice”, *suadeo* /'sɥa:.dɛ.o:/ “I recommend”, *foeteo* /'fɔɛ.tɛ.o:/ “I stink”, *timor* /'ti.mɔr/ “I fear”, *metus* /'mɛ.tus/ “fear”, *dolor* /'dɔ.lɔr/ “pain”, *odium* /'ɔ.di.ũ/ “hate”, *dirus* /'di:.rus/ “fearful”, *turpis* /'tur.pis/ “ugly”, *taeter* /'taɛ.tɛr/ “horrible”, *tristis* /'tri:s.tis/ “sad”, *terror* /'tɛr.rɔr/ “terror”, *patior* /'pa.ti.ɔr/ “I suffer”, and *pudeo* /'pu.dɛ.o:/ “I shame” neither show the characteristic “process” of a /m/, the “possession/projection” of a /p/, the “firmness” of a /t/, nor even a changeful /d/, but rather a predominance of labial / dental and dental consonants denoting *approval* / *good* and *disapproval* / *bad* in indo-european languages. Those are no anomalies; all the evidence points that in ancient times they were a labiodental click (Q) and a dental click (l) respectively in order to accomplish the mimesis of a kiss and that expression of disappointment still used today in many parts of Africa as well as in Turkey to substitute a “no”; and if we go further, it will become clear that what has been deemed to be responsible for the division in our species is actually Humankind’s upper ontology dreamt from Leibniz’ *Dissertatio de Arte Combinatoria* (1666 A.D.) to Wierbicka’s *Semantic Primitives* (1972 A.D.). One will find not

18 — as Foster considered — but *hundreds of consonantal phememes*⁸ — from just 36 main forms⁹ — in the “Primordial Language” after a careful examination, and as requirement he has to formulate that what they describe is something extensively more abstract than mere movements: predicative elements. In order to dismiss their superficial referents — beyond the fact that a consonant (d) is already in use for movement — let us use *edo* /'ɛ.do:/ “I eat” in Latin for the confrontation: according to previous statements, its consonant should indicate “motion”, even though reasoning that “ingestion” has displacement is as useful as indicating that “ingestion” has firmness (t); it is neither clear nor predicative — that is: no part of its lexical core which differs it from other entities is manifested —, and hence illogical to lift “eating” as its original signification; anyhow, movement — in a tripartite sense — is purely physical change, and being that valid, it solves our problem in accepting that it is not the first option what /d/ expresses, but *change* itself.

It may seem a sudden and ludicrous question: “how can we specify the elements within a certain class for their entities?”, but only doing so we can understand the greatest problem in Indo-European Linguistics: the Laryngeal Theory. Early 19th philologists and linguists as Franz Bopp, Georg Curtius, and August Schleicher, influenced by the then popular idea of Sanskrit’s

⁸ According to the theory carried hereby in *Grammática Primordial* [unpublished manuscript], the 36 consonants identified in the table below (C), 3 positions of the tongue (C̣ C̠ C̡), 2 lengths (C Cː), and 2 special realizations (C C^X) result in the 432 consonantal phememes of the Code.

⁹

***Grammática Primordial* [unpublished manuscript]**

*nature, **art, ***[not a genuine pair]

ṁ m	l̥ ʁ	ṅ n	s z	ll̥ ʔ***	χ ʁ
error	disapproval	opposition	generality	detection	metaphysical*
process	approval	occurrence	singularity	cause	metaphysical**
p b	w̥ w	t d	r̥ r	k g	h̥ ʃ
possession	identification	indifference	racialization	effect	psychical*
experiment	knowledge	difference	race	confect	psychical**
p' ʙ	j̥ j	t' d'	l̥ l	k' q	h f
projection	imitation	differentiation	alienation	reaction	physical*
function	identity	differentiation	alienity	engagement	physical**

“archaicism”, treated the vocalic inventory of Proto-Indo-European as lacking /e/ and /o/ and assumed that the diverse variation of short and long vowels among the daughter languages was a consequence of mixtures of /a/ sounds only to be deemed improper after Saussure’s dissertation, which not only regarded the close-mid vowels as original under an already firmed system of *Ablaut* (sound alternation), but also recognized *coefficients sonantiques*:

- (1) Le phonème a_1 [e] est la voyelle radicale de toutes les racines. Il peut être seul à former le vocalisme de la racine ou bien être suivi d’une seconde sonante que nous avons appelée coefficient sonantique.
 - (2) Dans de certaines conditions qui ne sont pas connues, a_1 [e] est remplacé par a_2 [o]; dans d’autres, mieux connues, il est expulsé.
 - (3) a_1 [e], étant expulsé, la racine demeurera sans voyelle dans le cas où elle ne contient point de coefficient sonantique. Dans le cas contraire, le coefficient sonantique se montre à nu, soit à l’état autophthongue, et fournit une voyelle à la racine.
 - (4) Les phonèmes A et φ sont des coefficients sonantiques. Ils ne pourront apparaître à nu que dans l’état réduit de la racine. A l’état normal de la racine, il faut qu’ils soient précédés de a_1 [e], et c’est des combinaisons a_1 [e] + A , a_1 [e] + φ , que naissent les longues $\bar{A}_{[1]}$ [a:], $\bar{\varphi}_{[1]}$ [o:]. La permutation a_1 [e] : a_2 [o] s’effectue devant A et φ comme ailleurs.
- Mémoire sur le Système Primitif des Voyelles dans les Langues Indo-européennes (1878 A.D.); Saussure.

While comparing the first, second, third singular and first plural of “to go” in Greek (εἶμι /'ê:.mi/ “I go”, εἶς /ê:s/ “you go”, εἶσι /'ê:.si/ “he / she / it goes”, ἵμεν /'í.men/ “we go”) and the equivalent of “to be” in Sanskrit (अस्मि /'as.mi/ “I go”, अस्सि /'a.si/ “you go”, अस्ति /'as.ti/ “he / she / it goes”, स्मस् /sma:s/ “we go”), he noticed the variation of /e:/i/ in the hellenic and /a/ø/

in the indian dialect, assuming the same to be true for the sequence of “to say” in the former (φαμί /pʰa:.ˈmí/ “I say”, φᾱς /pʰáɪ:s/ “you say”, φασί /pʰa:.ˈsí/ “he / she / it says”, φᾱμέν /pʰa:.ˈmén/ “we say”), that should be evidence of the hypothetical **a₁A* in reconstructions such as **pheami*, **pheasi*, **pheati*, and **phamen*; such reasoning and many others of his part would have been ignored if his hypothesis did not receive later a refinement provided by the dutch comparativist Hermann Møller in his *Die semitisch-vorindogermanischen laryngalen Konsonanten* (1917 A.D.) plus the later rediscovery of the remnants of the *coefficients* in the extinct Hittite language, which in conjunct made possible a strong plea that the mother-tongue of italics, hellenics, celts, germanics, albanians, armenians, indo-iranians, balto-slavics, ancient anatolians, dacians, illyrians, liburnians, lusitanians, messapics, phrygians, thracians, and tocharians carried now lost sounds (H) produced somewhere deep in the mouth akin to the “harsh” series in Arabic that influenced under coloring effects the basic vowels (V) in /(h₁)V(h₁) > i(:)/, /(h₂)V(h₂) > a(:)/, and /(H₃)V(H₃) > u(:)/; those laryngeals were — despite deemed mysterious and controversial in nature — generally revered as an astonishing use of both the Comparative Method and Internal Reconstruction beyond the most important discovery in the field of Indo-European Linguistics¹⁰ —, though the “discovery” of course resembles more an “intuition” and not anything directly linked to the process of comparison *per se*, being thus more similar to the following method: Abduction, which — at least in a first instance — has yet to be treated in the coming sections; it is complicated to explain why, easy to show how.

¹⁰ Vide: Robert Beekes’ *Een Inleiding in de Vergelijkende Indo-Europese Taalwetenschap* (1990 A.D.).

$\kappa V \kappa$?	artificial metaphysical entity of artificial metaphysical extension
$\chi V \kappa$?	artificial metaphysical entity of natural metaphysical extension
$\varsigma V \kappa$	(theoretical) information?	artificial metaphysical entity of artificial psychical extension
$\hbar V \kappa$	(practical) information?	artificial metaphysical entity of natural psychical extension
$\mathfrak{h} V \kappa$?	artificial metaphysical entity of artificial physical extension
$h V \kappa$?	artificial metaphysical entity of natural physical extension
$\kappa V \chi$?	natural metaphysical entity of artificial metaphysical extension
$\chi V \chi$	number	natural metaphysical entity of natural metaphysical extension
$\varsigma V \chi$?	natural metaphysical entity of artificial psychical extension
$\hbar V \chi$	time	natural metaphysical entity of natural psychical extension
$\mathfrak{h} V \chi$	spatial geometry?	natural metaphysical entity of artificial physical extension
$h V \chi$	space	natural metaphysical entity of natural physical extension
$\kappa V \varsigma$	\emptyset	artificial psychical entity of artificial metaphysical extension
$\chi V \varsigma$	\emptyset	artificial psychical entity of natural metaphysical extension
$\varsigma V \varsigma$?	artificial psychical entity of artificial psychical extension
$\hbar V \varsigma$?	artificial psychical entity of natural psychical extension
$\mathfrak{h} V \varsigma$?	artificial psychical entity of artificial physical extension
$h V \varsigma$?	artificial psychical entity of natural physical extension
$\kappa V \mathfrak{h}$	\emptyset	natural psychical entity of artificial metaphysical extension
$\chi V \mathfrak{h}$	\emptyset	natural psychical entity of natural metaphysical extension
$\varsigma V \mathfrak{h}$	passion	natural psychical entity of artificial psychical extension
$\hbar V \mathfrak{h}$	emotion	natural psychical entity of natural psychical extension
$\mathfrak{h} V \mathfrak{h}$	impulse?	natural psychical entity of artificial physical extension
$h V \mathfrak{h}$	sensation	natural psychical entity of natural physical extension
$\kappa V \mathfrak{h}$	\emptyset	artificial physical entity of artificial metaphysical extension
$\chi V \mathfrak{h}$	\emptyset	artificial physical entity of natural metaphysical extension
$\varsigma V \mathfrak{h}$	\emptyset	artificial physical entity of artificial psychical extension
$\hbar V \mathfrak{h}$	\emptyset	artificial physical entity of natural psychical extension
$\mathfrak{h} V \mathfrak{h}$	\emptyset	artificial physical entity of artificial physical extension
$h V \mathfrak{h}$	(man-made) object	artificial physical entity of natural physical extension
$\kappa V h$	\emptyset	natural physical entity of artificial metaphysical extension
$\chi V h$	\emptyset	natural physical entity of natural metaphysical extension
$\varsigma V h$	intellectual organism	natural physical entity of artificial psychical extension
$\hbar V h$	sentient organism	natural physical entity of natural psychical extension
$\mathfrak{h} V h$	vegetative organism	natural physical entity of artificial physical extension
$h V h$	inorganism	natural physical entity of natural physical extension

For the sake of a few lines consider that physical entities are represented by $*h_1$, psychical entities by $*h_2$, and metaphysical entities by $*h_3$ in a voicing contrast delimited by natural /-/ and artificial /+/ in a system of extension and intension at the nucleus and coda in array within a low(I)-middle(A)-high(U) ontologic division of reality inside the human mouth plus the effect of nasalization / \tilde{V} /, creaky phonation / $\underset{\sim}{V}$ /, and breathy phonation / $\underset{h}{V}$ / aided by the classification of essences in /i/ “inalienable conservative corporal essence”, /e/ “alienable conservative corporal essence”, /a/ “acorporal essence”, /o/ “inalienable innovative corporal essence”, and /u/ “alienable innovative corporal essence”; after one acknowledges that only the sounds /h-/ / \tilde{h} /, / \tilde{h} /-/ $\underset{\sim}{h}$ /, and / χ /-/ $\underset{h}{\chi}$ / are suited for task — the latter resulting in 36 permutations among themselves, in equivalence with the number of primary consonantal phememes listed previously —, assign an entity for each class: start with the most graspable entities (inorganisms), such as *hih* for non-dense inorganic weak solids as “earth”, *heh* for non-dense inorganic weak currents as “wind”, *hah* for non-dense inorganic weak *spectra* as “light”, *hoh* for inorganic weak plasmas as “fire”, and *huh* for non-dense inorganic weak liquids as “water”; thereafter, climb upon the degrees of Being: the five basic sensorial entities (image, taste, touch, smell, and sound) are necessarily *hih* — due its clear delimitation —, *heh* — due its “moveable” requirement of having something to taste —, *hah* — due its “opaqueness”, as when one uses the tact with the eyes shut and has no idea what is touching beyond that unique “portion” — *hoh* — due its nature of remaining “there”, even though the flavour is not constant —, and *huh* — due its inconstancy and fluidity coming from all sides¹¹ —; furthermore, do not be intimidated by “higher entities” such as $\chi i \chi$ “number”, $h a \chi$ “force”, and $h u \chi$ “occurrence” or the “chaos” of a *huh* (EX.: smoke) or the “order” of a *hoh* (EX.: thunderbolt), but after having mastered so abstract concepts and plunged onto the task of dissecting how humans see reality,

¹¹ Explained in *Grammática Primordial* [unpublished manuscript]; though already hinted by *Hērakleitos* in his remark between vision and audition: “ὀφθαλμοὶ γὰρ τῶν ὠτῶν ἀκριβέστεροι μάρτυρες”.

one is able to return to the previous verb (*edo*) and conclude that its creator formed it while thinking about an *inalienable innovative corporal essence of class naturally psychical in intension and naturally physical in extension with the element of difference in intension* or just *heĥd* “denoted taste” — compare¹² *specio* /'spe.ki.o:/ “I observe” (*hiĥ*), *odor* /'ɔ.dɔr/ “smell” (*hoĥ*), and *sonus* /'so.nus/ “sound” (*huĥ*) in Latin or even (*r/s*)*epĭak* /(ɾ/s)ɛ.'pĭak/ “seen” (*hiĥ*) — from *é* /ʔɛ/ “someone” + **pĭak* /pĭak/ “image” —, *é* /ʔɛ/ “taste” (*heĥ*), (*r/s*)*etun* /(ɾ/s)ɛ.'tun/ “smelt” (*hoĥ*) — from *é* /ʔɛ/ “someone” + **tun* /tun/ “smell” —, and *pu* /pu/ “sound” (*huĥ*) in Tupi —, whose future speakers (the Proto-Indo-Europeans), no longer remembering the code used by their ancestor, corrupted “differ / denote taste” to “eat”.

§ 1.7 Extraordinary Evidence for a Paleolithic Iconical System

Continuing to neglect our disbelief, let us assume the principle of the age (progress) happens to be wrong, and that “Man has fallen”; it is adduced that the event did neither take place recently nor in a materially developed culture. In the thought-experiment if not only american and european but all natural languages were to be shown as products of the “Primordial Language”, and those populations speaking those languages must necessarily be traced back in a point in time, it only rests to the Stone Age to be the stage of *Plátōn*’s name-givers — at least 50000 years if considered the Out of Africa Model of Stringer’s and Andrews’

¹² The presence of *sapio* /'sa.pi.o:/ “I taste”, *fragro* /'fra.gro:/ “I smell”, and *audio* /'aʊ.di.o:/ “I hear” does not contradict that reality, as all three are clearly subjected to the *a*-coloring effect of the laryngeal /h/ (**h₂*): **sap-* “taste” from plain **seh₁p-* (traditional **seh₁p-* ~ **seh₂p-* | primordial *l₁heĥp?* “grasped sensitive taste?”), **p^hrag-* “smell” from plain **p^hroĥg-* (traditional **b^hreHg-* | primordial *pr₁hoĥg?* “formed grasping smell?”), and **haw-* “perception” (traditional **h₂ew-*) — more clearly seen in ᾄω “I perceive” [Greek] — probably from primordial *h₂əĥw?* “apperceived sensation?” — with the *i*-coloring laryngeal switching place to the *a*-coloring laryngeal due the effect of the vowel, as defended in next minor paragraphs.

Genetic and Fossil Evidence for the Origin of Modern Humans (1988 A.D.). —, who must have been mere hunter-gatherers considerably more miserable than the Tupinamba might have looked like for the Portuguese. Moreover, in the extraordinary thought-experiment humans would have cultivated the same tongue for dozens of thousands of years if remnants are still recoverable to this day — opposing the common sense of the range of the Comparative Method beyond the very lesson drawn throughout history: change.

Linguist Otto Jespersen already listed the main causes of change in his *Language: Its Nature, Development and Origin* (1922 A.D.) such as through Anatomy, Geography, (National) Psychology, *et cetera*, which — accompanied by more contemporary proposals similar to the blaming of (pre)historical migrations as in Johanna Nichols' *Linguistic Diversity in Space and Time* (1992 A.D.) — could not bypass unsatisfactory reductionist considerations and the more descriptive approach towards sound change in vogue — specially within Indo-European Linguistics — since Leonard Bloomfield's *Language* (1933 A.D.). The pinnacle of the discussion therefore (a theory of linguistic change) cannot be specific; languages change by nature, and nothing could halt an example so extreme under both phonetic and semantic grounds as the one given by the collectors of Saussure's teachings such as Latin *necare* /nɛ.'ka:.rɛ/ “to kill” — solely transitive — evolving into French *noyer* /nwa.'je/ “to drown” — mainly reflexive —; anyhow, every theoretical problem towards the theme is trivial as much as practical technical barriers themselves are challenged — the same erected in Hermann Paul's *Prinzipien der Sprachgeschichte* (1880 A.D.):

Eine wirkliche Zerlegung des Wortes in seine Elemente ist nicht bloss sehr schwierig, sie ist geradezu unmöglich. Das Wort ist nicht eine aneinandersetzung einer bestimmten Anzahl selbständiger Laute, von denen jeder durch ein Zeichen des Alphabetes ausgedrückt werden könnte, sondern es ist im Grunde immer eine continuierliche Reihe von unendlich vielen

Lauten, und durch die Buchstaben werden immer nur einzelne charakteristische Punkte dieser Reihe in unvollkommener Weise angedeutet.

— Prinzipien der Sprachgeschichte (1880 A.D.); Paul.

The phenomenon later wrought as *articulation double* in André Martinet's *Eléments De Linguistique Générale* (1960 A.D.) is a case of presumptive weakness. The linguist, observing *tête* /tɛt/ “head” as a first articulation not subjected to be decomposed by *tê-* /tɛ/ and *-te* /tə/ despite meaningfully differentiated from *bête* /bɛt/ “beast”, *tante* /tãt/ “aunt”, and *terre* /tɛʁ/ “earth” in a second articulation, expressed essentially the statement of an universally unanalysable layer of words by meaningless phonemes: “*Le type d'organisation que nous venons d'esquisser existe dans toutes les langues décrites jusqu'à ce jour*”. Meanwhile, Foster's revival of *Plátōn*'s hypothesis did in fact introduce a functional alternative view, and although ignored in her days,, now becomes viable to deter other fundamental presumptions of Historical Linguistics, for no data extracted from a recorded dialect can be pondered towards a system wherein the absence of double articulation is a reality.

Whatever process influenced *necare* /nɛ.'ka:.rɛ/ “to kill” to become *noyer* /nwa.'je/ “to drown” cannot be applied to the hypothetical *huht* “inorganic liquid in station” and *huhd* “inorganic liquid in movement”; the first pair, interpreted as continuums of non-atomic sounds under first articulation, can be modelled and remodelled at wish as long as the *corpus* stays more or less the same — inducing incremental alterations throughout the centuries until the same etymological word spoken by the Romans and French sounds drastically different — whereas the second, distinguished atomically, does not even support undue voicing of the consonant without springing a crisis in communication; the former pair, incubing a new range of meaning out of specialization, allowed the chain “killing > killing (in water) > killing by drowning > drowning” to form, whereas the latter, denoting and connoting simultaneously,

ceases the corruption of meaning — whose constituents would have to be reformulated if so desired once understood the enhancement of change as the conflict between idea and form.

The sole major theoretical counterpoint against minimal pairs without double articulation is the reasoning that because their system is highly restrictive and notoriously laborious, there would be no advantage of their adoption by ancient humans — much less their preponderance over millennia —, but since transitional tables are consultable, it is difficult to disregard the theory after a short look at its extraordinary falsifiability in practise. Now we verify whether the most basic native indo-european roots closely connected with inorganic liquids (water, juice, bathwater, and rain), organic liquids (sweat, blood, urine, and saliva), and verbs directly related to liquids (wash, flow, pour, and drink) in the daughter-languages manifest the hypothetical ${}^?H_lUH_l$ “liquid”, in complement with the respective material of other major elemental formulas.

CH_xUH_y series

e-grade

CH _x UH _I	*CuH _I	/y(:)/ /i/	/u(:)/ /o:/	/va(:)/ ∅
[?] shuh / [?] huhr(s) ¹³	*suh- / *hur(s)-	ũω	∅	वर्षामि
water (in series)	rain	I rain	∅	I rain
[?] p _h huh	*pluh-	πλύνω	pluit	∅
flowing water	flowing water	I wash	it rains	∅
[?] k _r rhuh / [?] k _r rfuh	*kruh-	κρύος	cruor	क्रव्
breakable liquid	dried blood	frost	blood	["raw" stem]
[?] p _h Uh ¹⁴	*pūh-	πίνω	poto	पिबामि
projective water	I drink	I drink	I drink	I drink

zero-grade

CH _x UH _A	*Cu _h > *Cāw	∅ /e:/	/u/ /i/	/av/ /u/
[?] k _r rhuh	*klāw-éyōm	κλέω	clueo	श्रव् ¹⁵
reaching sound	I act as r. sound	I tell of	I am called	["hear" stem]
[?] k _r rhuh	*klāw-tós	κλειτός	in-clitus	श्रुतः
rea. sound	heard	famous	famous	heard

¹³ It is possible the replacement of the initial sibilant to coda position in the Sanskrit word as well as use of the root **hûrs-* “rain” (traditional **h₁wers-*) simultaneously with **sûh-* “rain” (traditional **sh₂ew-*).

¹⁴ The exact nature of the vowel is uncertain beyond its identification as a rounded high vowel, nevertheless the indo-european reflex in the specialized verbal stem admits a transition more or less coherent: **pūhāōm* “I cause water to be inserted” [imperfective] is used in order to fabricate **pībmi* (**pīpūmi*) “I drink” [perfective], as evidenced by the deletion of the proper /v/ in the Sanskrit word in order to voice the preceding /p/ while the *i*-coloring laryngeal is graded and dragged back to the replicated consonant to look pretty similar to Latin *bibo* /'bi.bo:/ “I drink” (former **pibō*).

¹⁵ The proper word in Sanskrit is a derivation: श्रुणोमि /eru. 'ṛe:.mi/ “I hear”.

CH _x UH _i	*Cuh > *Cūy	Ø /y:/	/u/ /u:/	/av/ /u:/
[?] p _l huh / [?] p _r huh	*p ^(h) lūy-éyōm	πλέω / φλέω	fluo	प्लवमे
fl./filling water	I act as fl./f. water	I float / abound	I flow	I float
[?] ghuh	*g ^h ūy-	χέω	fundo	होमः
gathering water	pouring water	I pour	I pour out	oblation
[?] phuh	*p ^h t ^h ūy-mós	θυμός	fumus	धूमः
escaping fume	result of smoke	spirit	smoke	smoke
[?] k ^ʾ rhuh	*krūy-t-	Ø	crusta	क्रुड् ¹⁶
bre. liquid	crackable formation	Ø	crust	[“thicken” root]

a-grade

CH _x uH _i	*Cuya / *aCuy	/i.(a)/ /e.a/	/(a).i:/ /a/	/i/ /a.Ø/
[?] l _h uh	*slúya- / *salúy-	σίαλον / λίμνη	saliva / limus	श्लिष्
rem. vis. fluid	saliva	saliva / basin	saliva / slime	[“stick” root]
[?] huh	*súya- / *asúy-	ἄρ	sanguis / sanies	असृक्
viscous fluid	blood	blood	blood / ichor	blood

H_xUH_yC series

e-grade

H _i UH _i C	*HuC	/y/ /e/	/u(:)/ /o:/	/u/ /a/
[?] huhd	*hud- ¹⁷	ὕδωρ	unda	उदन्

¹⁶ In Sanskrit zero-grades have evolved to avoid long vowels, though residual formations such as कूरः /'kru:.rah/ “raw” — akin to Latin *crudus* /'kru:.dus/ “raw” and descendent of P.I.E. *krūyrós “raw” (traditional *kruh₂rós) — still obey the transitional tables.

¹⁷ *The reconstruction for this word in specific is salient: the traditional *wed- “water” was built upon the assumption that it possessed only one lemma (*wódr̥) that directly turned into Greek ὕδωρ /'hý.do:r/ and Hittite *wātar*; however, this introduction considers the case wherein there are actually two words (*hūdor

moving water	water	water	wave	water
[?] h _u uhm	*wem-	ἐμέω	vomo	वममि
processed fluid of	vomit	I vomit	I vomit	I vomit
zero-grade				
H ₁ UH _y C	*huC > *ewC	/u:/ /y/	/u:/	/va:/ /u/
[?] huhr	*ewr-	οὔρον	urina	वार्
water	water	urine	urine	Water
[?] huhg	*ewg ^w -	ὕγρος ¹⁸	uvor / umeo	उक्षामि
scattering water	sprinkled water	wet	moisture / I wet	I sprinkle

CH_xUH_yC series

e-grade				
CH _x UH _y C	*CuH _y C	/i:/	/u:/	/ve:/
[?] sfuhd	*suhd-	ἰδρώς	sudor	स्वेदः
m. fluid i.s.	sweat	“sweat”	sweat	sweat
[?] fuhp	sûhp(k)-	ἰχρῶς?	sucus	∅
acquired fluid	juice	divine juice	juice	∅

zero-grade

and *wādr), the first the basic form whereas the second a derivation by irregular zero-grade that yielded the chain ō “*wōdr [P.I.E.] > (*wādr) > *watōr [Proto-Germanic] > ...” up until English *water*.

¹⁸ As the Latin term should be a corruption of *weg^w- in *ug^wed^hós “wet” by zero-grade or more likely in *wog^wed^hós “wet” by o-grade according to a traditional analysis, or in the vein of this introduction in the chain “*hūg^w-os > *ewg^w-et^h-ós > ūvidus” in a new interpretation of the gradation, Greek’s “*hūg^w-os > *ewg^w-rós > hugrós” must have been either influenced by the articulation of /C^w/ or regressed to its plain form; thence why the prevalence of /y/ over /u:/. Ultimately whether the root becomes *weC- or *ewC, and the question of the incidence of /h/ is probably a case of accent position and confusion between the zero-grade and the original e-grade; vide: Greek ἑρση /’hér.se:/ “dew” (P.I.E. *wérsā from *hurs- + -ā).

(C)H _x UH _i C	*CuhC > *CwēC	/o/	/e/	/a:/
fuhp	*swēp(k)-ós	ὀπός	∅	∅
acq. fluid	juice-like	juice	∅	∅
?fuhr	*swēr-ós	ὀρός	serum	सारः
fluid	fluid-like	whey	whey	course/cream

pseudo-grade

CH _x UH _y C	*CuH _y C > (CV _y C)	∅	?	/av/
? <u>k</u> 'rhu	*kruh-ís > (*kre-ís)	κρέας	∅	क्रविः
bre. liquid	“ones gore (flesh)”	flesh	∅	flesh

e-grade II

CH _x UH _y C	*CuC	∅	/o(:)/	/va/
?shuñ ~ ?lhuñ	*sun-	∅	sono	स्वनमि
sound i.s. ~ per.	sound	∅	“I sound”	“I sound”

CH_xOH_y series

e-grade

CH _x OH _A	*CoH _A	/y(:)/	/u(:)/	/a(:)/
[?] p'hoh	*pôh-	πύον	pus	Ø
prominent smell	stink	pus	pus	Ø

zero-grade

CH _x OH _{A/I}	*Coh/h > *Cōy	/y:/ ?	/u:/ /e/	/u:ĩ/ ?
[?] p'hoh	*pōy-(t)	πύθω	puteo	पूय्
prom. smell	stink	I rot	I stink	["stink" root]
[?] k'rhoh	*krōy-mós ¹⁹	Ø	cremor / cremo	Ø
bre. fire	result of burning	Ø	mash / I burn	Ø

H_xOH_yC series

full grade

H _x OH _y C	*HoC	/o/ /eu/	/ɔ/ /u:/	? /o:/
[?] hohd	*hod-	ὄζω	odor	Ø
denoted smell	smell	I smell	smell	Ø
[?] hOhs ²⁰	*hows-	εῴω	uro	ओषामि
fire i.s.	exposing fire	I singe	I burn	I burn

zero-grade

¹⁹ The use of the phonaestheme *kr- “breaking” was already seen in words for “coagulated blood” as in *krâhos “gore”, but as De Vaan finds the connection with Celtic *korm- “beer” promising, more credit is given to the chain “*krōymós > *kremōs > cremor”.

²⁰ The presence of high rounded vowels does not leave doubt that the root can be identified as hoh “fire”, though the formula also cannot be identified as simple; it could be hojhs “weak plasma in series in relation to a physical referent”, hohsu “weak plasma intended to be in series”, and many other forms. For more information see *Grammática Primordial* [unpublished manuscript].

H ₁ OH _Y C	*hoC > *yuC	?	/u/	/u/
[?] hOhs	*yus-tós	∅	ustus	उष्टः
fire i.s.	burnt	∅	burnt	hot

pseudo-grade

H ₁ OH _Y C	*H _{1A} oC > (V _{1A} C)	?	∅	/a/
[?] hohgn	*hogn-ís > (*egn-ís)	∅	ignis	अग्निः
generated fire	ones fire	∅	fire	fire
[?] phohrg	*p ^h rohğ- > (*p ^h rag-)	∅	fragro	∅
gen. seizing smell	smell	∅	I smell	∅

CH_xOH_YC series

full grade

CH _x OH ₁ C	*CohC ~ *C ^w ehC	?	/u:/	/o:/
[?] rhohk	*lohk ~ *l ^w ehk-	∅	lux	रोकः
accessed glow	clarity	∅	light	light

zero-grade

CH _x OH ₁ C	*C ^w ehC > *CowC	/eu/	/u:/	/o:/
[?] rhohk	*lowk-ós	λευκός	lucus	लोकः / रोचः
acc. glow	clarity-like	white	sacred grove	local / shining

closed grade

CH _x OH _Y C	*CoC *C ^w eC	/y(:)/ /e/	/u(:)/ /ɔ/~ε/	/a(:)/ /a/
[?] p'hohr	*pôr-	πῶρ	purgo	∅
projecting fire	fire	fire	I purge	∅
[?] ghohr	*g ^h d ^h wer- / *d ^h eg ^h wr-	θερμός / τέφρα	formus / febris	घर्मः / दग्धः
growing glow	heat / burning	warm / ash	warm / fever	heat / burnt

a-grade

[?] CH _x oH _Y C	*CoCa	∅ ?	∅~u/ /u/	/a/
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ʾphōhrg	*p ^h olag-āōm/ēyōm	φλέγω	flagro / flugeo	∅
formed plasma	I c. / act as a th.	I kindle	I burn / blaze	∅
ʾphōhrg	*p ^h olag-	∅	fulgur	𐤕𐤒:
for. plasma	thunderbolt	∅	lightning	brightness

H_xAH_yC series

zero-grade

H ₁ AH _y C	*haC > *yaC-/*ayC-	/a/~ai/	/a(:)/~aɛ/	/a:/~e:/
[?] hahs ~ [?] hahl	*ays- > (*ās-) ²²	ἀστήρ / ἄζω	assus / areo	तारा / आसः
light i.s. ~ per.	exposing light	star / I dry	roasted / I dry	star / ash
[?] hahC / [?] hahC ²¹	*ayth-	αἶθος	aestus	एधः
light / temperature	heat	heat	heat	happiness / fuel

CH_xAH_yC series

plain form II

CH _x AH _y (C)	*CaC	/a(i/ɥ)/	/i/~a(w)/	/a(:)/
[?] phahw	*p ^h aw-	φαῖος / φαίνω	favilla / faveo	भाः / भामि
apperceived light	revealing light	light / I reveal	ember / I favor	light / I shine
Chahw	*kaw-	καῦμα / καίω	∅	∅
?. app. light	emitted light	glow / I kindle	∅	∅
[?] rhahp	*lamp- (*lahp+n-)	λάμπω	limpidus	∅
grasped light	clearing light	I shine	clear	∅
[?] Chah	*skand (*skāy-nt)	∅	scintilla / candeo	चन्द्रः
?. light	shining	∅	spark / I shine	I shine

H_xAH_y series

zero-grade

H ₁ AH _{1/A}	*hah/*hah > *ā	?	/a:/	?
[?] hah / [?] hah	*ā-tér	∅	ater	∅
light / temperature	fireplace	∅	dull black	∅

²¹ Vide: hqh “thermal sensation” in *Grammática Primordial* [unpublished manuscript].

²² Probably caused by *ā- “light ~ heat” present in Avestan *ātarš* “fire”, from P.I.E. **ātér* “fireplace”.

CH_xEH_y series

zero-grade

CH _x EH _A	*Ceḥ > *Cāy	/a/~/:i/	/a:/	/a:/
ʔpʰeh	*pāy-	πατέομαι/ποιμήν	pasco / pastor	पामि / पाता
pro. taste	food	I eat / shepherd	I eat / shepherd	I watch/guardian

a-grade

CH _x eH _I C	*Ceya	?	/i:/	/e:/
ʔrhēh	*reya-	∅	rivus / ripa	रेतः
strong current	river	∅	river / bank	stream

H_xEH_yC series

plain form

H _I EH _y C	*H _I eC	/e/	/ε/	/a/
ʔhehd	*hed-	ἔδω	edo	अद्भि
den. taste	eating	I eat	I eat	I eat

a-grade

H _I eH _I C	hāC (*heyaC)	?	/a/	/a:/
ʔhēhpʰ	*hāp-	∅	amnis	आपः
pro. strong current	torrent	∅	torrent	water (pl.)

CH_xEH_yC series

zero grade

CH _x EH _A C	*CeḥC > CāC	/ε:/	/a/	/a:/
ʔlḥehQ / ʔlhēhQ	*swād ^w -ús	ἡδύς	suavis	स्वादुः
id. apr. taste (of)	sweet	sweet	sweet	sweet

pseudo-grade

H _x EH _y C	*H _x eC > (V _x C)	?	∅	?
----------------------------------	---	---	---	---

[?] lhəp	*seh̥p- > (*sap-)	∅	sapio	∅
id. pos. taste	taste	∅	I taste	∅
plain grade II				
CH _x E _y C	*CeC	/y/ /e̯/	/u/ /u/	? /u/
[?] Qheh̥k	*d ^w elk ^w -ús	γλυκύς	dulcis	∅
apr. acc. taste	sweet	sweet	sweet	∅
[?] gheuh̥l	*gews-tós	γευστός	gustus	जुष्टः
gen. id. taste for	made to taste	made to taste	taste	agreeable

H_xE_H_y series

zero-grade

H _l E _H _l	*heh > *ē	/a.e:/	/e/	/a:/
[?] h _u eh	*hawē-	ἄημι	ventus	वातः
wind of	blowing wind	I blow	wind	wind

CH_xIH_y series

a-grade

CH ₁ I ₁ H ₁	*Cia	/i.a/	?	/i.ja/
³ th ₁ h	*stia-	στία	∅	स्तिया
still hard solid ²³	stiff	pebble	∅	still water

H_xIH_yC series

plain form

H ₁ I ₁ H ₁ C	*H ₁ eC	/e/	?	?
³ hihr	*her-	ῥαζε	∅	∅
earth	earth	to the ground	∅	∅

CH_xIH_yC series

zero-grade

CH _x EH _A C	*CehC > *CēyC	/e:/ ~ /oi/	/i(:)/	/e:/
³ whi _h d	*wēyd-	εἶδομαι / οἶδα	video / visus	वेदः
app. den. image	seen image	I appear / I know	I see / seen	knowledge

o-grade²⁴

CH _x EH _A C	*CeC > (CCō)	/ε:/	/a/	/a:/
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²³ Despite many words for “stone”, “pebble”, and “rock” to exist in Greek, Latin, and Sanskrit containing the expected /i/ and/or /a/ such as λίθος /'lí.tʰos/ “stone”, λᾶς /'lâ:.as/ “stone”, χάλιξ /'kʰá.likʰs/ “pebble”, lapis /'la.pis/ “stone”, sillex /'si.lɛks/ “pebble”, saxum /'sa.ksũ/ “rock”, शिला /'ei.la:/ “stone”, and पाषी /'pa:.ṣi:/ “stone”, Beekes assures us most of them are probably borrowings.

²⁴ Included due the importance of the word, plus the fact that the vestiges overcome the o-grade.

[?] thihg-ũ ²⁵	*t ^h egūn > (*d ^h g ^h ōm)	χθών	humus	क्षः
collection of earth	ground	ground	ground	ground
plain grade II				
CH _x EH _A C	*CeC (*CweC)	/e/ /o/	/e/ /we/	/a/~ø ?
[?] C _? hihC _?	*spek ^h -	σκέπτομαι	specio	पश्यामि
?. image	observed image	I examine	I observe	I observe
[?] C _? hihC _?	*derk ^h -	δέρκομαι	ø	दृश्
?. image	seen image	I see	ø	["see" root]
[?] whihr	*wer-	ὄραω	vereor	ø
app. image	sighted image	I can perceive	I am in awe	ø

²⁵ Vide: *Grammática Primordial* [unpublished manuscript]. The notion of plurality would be marked through the nasalization on the Affix, and the vowel /u/ denotes an unbounded perspective, proper in relation to a chaotic mass of earth particles together.

The list above is underwhelming, but it serves its purpose . For elaborated tables and a more formal discussion, please check the article *Non-Onomatopoeic Sound Symbolism in the Basic Lexicon of an American and Eurasiatic Languages*. There is no need to reenforce that the disproportional positive performance of the experiment — specially in the corpus of liquids —; concerning the passing thought that a whole linguistic system was meticulously designed in prehistory and rested productive for dozens of thousands of years only to be forgotten later for probably another dozen thousands of years until exposed by the present work in plain 21st Century A.D., such hallucination is paired by the hallucination we live in.

Studies on iconicity may date back to *Plátōn* thousands of years ago, but experimental studies on iconicity only began in the previous century with Edward Sapir's *A Study in Phonetic Symbolism* (1929 A.D.) and Stanley Newman's *Further Experiments in Phonetic Symbolism* (1933 A.D.), and incrementally extensive cross-linguistic experiments on the matter have been for only a decade; from the latter, beyond recognizing the litterature of the stability of iconical sounds gathered in Dellert *et alii*'s *Preferred Sound Groups of Vocal Iconicity reflect Evolutionary Mechanisms of Sound Stability and First Language Acquisition* (2021 A.D.) and their easy acquisition in Nielsen's & Dingemanse's *Iconicity in Word Learning and Beyond* (2021 A.D.), the main discovery has been vowel iconicity primarily correlated with shapes such as high vowels (/a/) for flat and large objects, round vowels (/u/) for round objects and

agglomerations, and high front unrounded vowels (/i/) for thin and tiny objects in general²⁶; wherein the sole reason for a simple association at the level of the one between high back rounded vowels (/u/) and liquids to have not yet been detected is just a question of methodology. Wichmann *et alii* (2010 A.D.) and Blase *et alii* (2016 A.D.) — as all researchers who do not want to expend years by purely reading page-to-page from thousands of obscure and often untranslated dictionaries / grammars — only used the practical list consecrated by linguist Morris Swadesh in his *Towards greater Accuracy in Lexicostatistic Dating* (1955 A.D.) — and a reduced version of just 40 terms version to put into count²⁷ —, wherein only three words for “liquid” (drink, blood, and water) were used; one a complex concept (drink) and other whose formula in historical iconicity may require an /a/ due the viscosity of some of its forms (blood); still worse, Johansson *et alii* (2022 A.D.) limited themselves to nominal classification systems and within those they could link liquids with voiced glottal consonants exclusively in a small sample of tongues containing those sounds.

Whoever studies the ancient dialect from the coast of Brazil as documented from missionary José de Anchieta in his *Arte de Gramática da Língua mais usada na Costa do Brasil*

²⁶ Vide: Johansson’s & Cronhamn’s *Vocal Iconicity in Nominal Classification* (2022 A.D.), Johansson’s & Carr’s & Kirby’s *Cultural Evolution leads to Vocal Iconicity in an Experimental Iterated Learning Task* (2021 A.D.), Blasi *et alii*’s *Sound-meaning association biases evidenced across thousands of languages* (2016 A.D.), Wichmann’s & Holman’s & Brown’s *Sound Symbolism in Basic Vocabulary* (2010 A.D.), *et cetera*.

²⁷ Blind trust in the largest versions of the Swadesh List wouldn’t serve either; for example: if one were to consider the list “river, lake, sea, float, swim, blood | drink, flow, rain, wash | water, wet, spit, vomit” without bearing in mind that the first section pertains to the sphere of influence of *həh* “strong current”, *huh* “strong liquid”, collective nouns, and complex entities, the second one to concepts more or less susceptible to be dragged by the first group, and the last the sole with a high resistance towards lexical corruption, one would not perform a true cross-linguistic analysis on the persistence of /u/ for “liquid”.

(1595 A.D.) to priest Lemos Barbosa's *Curso de Tupi Antigo* (1956 A.D.) will notice that the main words for liquids in the Brazilic Language contain the vowel /i/, such as *y* /ʔi/ “water ~ sea”, *ty* /ti/ “liquid ~ urine”, and *endy* /ʔẽ.ˈndi/ “saliva”. Of course, the observation at first glance could easily be dismissed as mere morphological coincidence by a tupinologist, after all *ty* could be derived from *y* plus the affix *t-/s-* which now functions as an article and sometimes as a contrast of animation, and *endy* from *e-ty*, a possessive relationship with *é* /ʔɛ/ “taste” — or perhaps even from *é* /ʔɛ/ “someone” — and inherent nasalization of *t-* to *nd-* which is common in the language. However, there are more examples: *ayra* /ʔa.ˈʔi.ra/ “semen”, *ugûy* /ʔu.ˈwi/ “blood”, *akym* /ʔa.ˈkim/ “wet”, *kyr* /ki/ “rained”, *ityk* /ʔi.ˈtik/ “poured water”, and *yaî* /ʔi.ˈʔaj/ “sweated”. These examples cannot be refuted as obvious derivations of the type of *kamby* /kã.ˈmbi/ “milk”, *ypûera* /ʔi.ˈpwɛ.ra/ “juice”, and *esay* /ʔɛ.sa.ˈʔi/ “tear” — resulting from *kama* /ˈkã.ma/ “breast”, *-pûera* /ˈpwɛ.ra/ [particle denoting previous state], and *esá* /ʔɛ.ˈsa/ “eye” plus *y* respectively — and not even the verbs *eî* /ʔɛj/ “to wash”, *tuî* /tuj/ “to overflow”, and *îasuk* /ja.ˈsuk/ “to wash oneself” pose contradictions, since *eîtyk* is a variant of *ityk* — besides, the element *-eî-* can be interpreted as “(to carry) to”, similar to the semantics of the reflexive and reciprocal particles *-îe-* “to each other” and *-îo-* “from one to another” — and /u/ is simply an allophone of /i/ in Tupi — as *ûe'ena* /wɛ.ˈʔẽ.na/ “vomit” suggests —, plus being reminiscent of the next paragraph.

Indo-european languages likewise show the same tendency to suggest a former phonaestheme for “liquid”: **plew-* “flow” [Latin: *pluit* /ˈplu.it/ “it rains”], **krewH₂-* “blood” [Latin: *cruor* /ˈkru.ɔr/ “blood”], **bʰlewH-* “overflow” [Latin: *fluo* /ˈflu.o:/ “I flow”], **ǵʰewd-* “spill” [Latin: *fundo* /ˈfun.do:/ “I pour”], **wed-* “water” [Latin: *unda* /ˈun.da/ “wave”], **wegʷ-* “humidity” [Latin: *uvor* /ˈu.wɔr/ “humidity”], **weh₁r-* “water” [Latin: *urina* /u.ˈriː.na/ “urine”], **sweyd-* “sweat” [Latin: *sudor* /ˈsuː.dɔr/ “sweat”], **sewǵ-* “juice” [Latin: *sucus* /ˈsuː.kus/ “juice”], **lewH₃-* “washing” [Latin: *lavo* /ˈla.wo:/ “I wash”], **wemH₁-* “vomit” [Latin:

vomo /'wɔ.mo:/ “I vomit”), **h₂ék^weh₂* “water” [Latin: *aqua* /'a.k^wa/ “water”), and **peh₃-* “drink” [Latin: *poto* | *bibo* /'pɔ:.to:/ | /'bi.bo:/ “I drink” instigate to think why the the vowel /u/ is so prevalent. But of course, in normal circumstances, even if someone easily accepted that the third laryngeal in Proto-Indo-European **peh₃-* is reminiscent of an /u/ due coloring effects, nothing would stop him from mentioning the word for “water” in Sanskrit (अप /ap/), which is connected to *amnis* /'am.nis/ “torrent” in Latin, or to remember that the reconstruction **h₁ésh₂r* “blood” in Ancient Greek (ἔαρ /'é.ar/ “blood”) does not share an /u/ as well as *sanies* /'sa.ni.es/ “ichor” in Latin. In the case however where conflicting situations are not only accounted — *vide*: *amnis* /'am.nis/ “torrent” and *sanguis* /'san.g^wis/ “blood” originating out of *h₁eh* “strong current” and *h₁uh* “strong liquid” in order rather than of *h₁uh* “weak liquid” — , but accounted in a highly specific manner whilst not being contradicted plus imposing further explanation to a diverse amount of data, how to dismiss for example the fact that the insistence of the vowel /u/ in reference of liquids in indo-european languages cannot be explained — in contrast with the scenario of its sense as “sound” — by the onomatopoeia seen in Latin *mugio* /'mu:.gi.o:/ “I moo”, *ululo* /'u.lu.lo:/ “I howl”, *murmuro* “I murmur”, *et cetera*, and that nor can it be attributed to an early stage of simple phonaesthemes in which the vowel /u/ happened to be preferred by the community as a symbol of water, and even less by a lame claim of coincidence, for if it were the case, there would still lack elucidation towards the consistent application of /o/, /a/ /e/, and /i/²⁸ respectively for their specific elemental denotations within an ontological hierarchy of reality proportionated by the laryngeals.

²⁸ As seen in the transitional tables, the list of indo-european samples of the formula *hih* “non-dense inorganic solid” is poor and the a-grade proper to rigid objects is not as obvious as in Tupi *itá* /i.'ta/ “stone” due extensive borrowing; however, its existence is implied and confirmed by other formulas of solids, mostly by the recurrent *-e- (primordial *sih* “person”) seen as default in stems of simple ontology — that

The three controversial sounds discussed in Helmut Rix's *Lexikon der Indogermanischen Verben* (1998 A.D.) and the the expressed combo by Leiden Univeristy of Netherlands (Alwin Kloekhorst's *Etymological Dictionary of the Hittite Inherited Lexicon* (2007 A.D.), Michiel de Vaan's *Etymological Dictionary of Latin and the other Italic Languages* (2008 A.D.), Robert Beekes' *Etymological Dictionary of Greek* (2009 A.D.), *et cetera*) possess now a reason to be as widespread as they were in prehistoric dialects, beyond to represent their applications dissovable while still maintaing a greater coherence with the actual data. For example, the identification of the *a*-coloring laryngeal (**h₂*) in initial position of words in Hittite of the sort of *huuant-* “wind”, *hapa-* “river”, *hark-* “to keep”, *hāss-* “ashes”, *himma-* “imitation”, *et cetera* — argued by Kloekherst to be well-grounded —, can be remodelled with further consistency by positoning the laryngeal in Hittite to be in truth also a reflex of the neuter-laryngeal (**h₁*) when in direct contact with /a/²⁹ in order for the latter to avoid the fate of becoming /ʔ/ as in *eš-* “to be” (from traditional **h₁es-*), *et-* “to eat” (from traditional **h₁ed-*), *it-* “to go” (from traditional **h₁ey-*), *et cetera*: *huuant-* can be derived from **hawē-* “blowing” (traditional **h₂weh₁-*) [zero-grade of earlier **həweh* “someone's current” — compare primordial **h₂ueh* “weak current from metaphysical referent” in *Grammática Primordial* [unpublished manuscript]], *hapa-* from the concept of *a*-grade in **hāp-* “stream” (traditional **h₂eb^h-*)

is: not involving entities beyond the performer — such as **p^her-* “carrying” (traditional **b^her-*), **g^her-* “growing”, (*traditional **g^hreh₁-*), **gen-* “generating” (traditional **génh₁-*), *et cetera*.

²⁹ This is no wild redaction; the laryngeal of Hittite still performs in majority as a reflex of **h₂*: in *hartakka-* “bear” one founds the initial segment of **h₂úrtkos* ~ **h₂úrtkos* (traditional **h₂úrtkos*) — compare Latin *ursus* /'ur.sus/ “bear”, Greek ἄρκτος /'árk.tos/ “bear”, and Sanskrit ऋक्षः /'ṛk.ṣah/ “bear” — as well as **hus* “living” (traditional **h₂wes*) in *hues-* “to live” — compare Greek ἰαύω / i.'áũ.ɔ:/ “I pass the night” and Sanskrit वसतिः /'va.ṣa.ṭih/ “dwelling” — precisely not only because an /a/ is triggered in the daughter-languages, but also due the comparison with the class *həh* “natural physical entity of natural psychical activity (sentient organism)” in our code, that contains the *a*-coloring laryngeal in initial position.

[descendent of primordial ${}^2h\acute{e}hp$ ‘“strong current in projection”], *hark-* from $*hark-$ “space”³⁰ [descendent of primordial ${}^2h\acute{\alpha}\chi r$ “space”], *hāss-* from $*h\acute{\alpha}s-$ “heating light” (traditional $*h_2eHs-$) [presumed confusion between plain grade $*has-$ “exposing light” and the zero-grade $*\bar{a}-$ “light ~ heat” (traditional $*h_2eH-$), out of primordial ${}^2hah(s\sim\parallel)$ “light (in series ~ in detection)” and *hgh* “temperature” respectively], and *himma-* from $*ya\bar{a}m-$ “imitating” (traditional $*h_2\acute{e}ym-$) [seemingly the archaic zero-grade of the *e*-paradigm in $*yem-$ “twin” (traditional $*yemH-$) out of primordial ${}^2\acute{f}ihm$ “imitating person in process (*Doppelgänger*)”], the last one whose insertion of the laryngeal $*h_1$ must have been an analogical reinterpretation of the graded form [$*h_1$ (H_I) > $*y = *y > *h_1$ (H_I)] of the paradigm in $*hes-$ “being”, $*hed-$ “eating”³¹, and $*hey(t)-$ “going” [$*ya\bar{a}m-$ ($*yem-$) > $*h_1a\bar{a}m-$ > $*h_2imm-$].

Returning to the matter, the proposed model instructs that the primordial voiceless laryngeals (*h*, \acute{h} , and χ) were preserved in Proto-Indo-European as $*h$ (traditional $*h_1$), $*\acute{h}$ (traditional $*h_2$), and $*\underline{k}-$ (traditional $*h_3$), whereas the voiced one’s (\acute{h} , \acute{c} , and \acute{b}) either became consonants such as \acute{h} attaining the status of $*s$ in many words for organic fluids as juice

³⁰ In Latin *arx* /arks/ is used in order to refer to places embedded to restrict, as is its verb *arceo* /'ar.ke.o:/ “I keep off” seen identical in Greek ἀρκέω /ar.'ké.o:/ “I keep off”, being both ultimately from the graded P.I.E. $*ayrk\acute{e}y\acute{o}m$ “I act as space (in between)” whereas the plain grade ($*hark-$) in Hittite retains the primary sense of “containing” proper to “space”. The primordial formula $h\acute{\alpha}\chi$ “space” is also clearly seen in P.I.E. $*h\acute{\alpha}kros$ “field” (traditional $*h_2\acute{e}gros$) — compare Latin *ager* /'a.ger/ “field”, Greek ἀγρός /a.'grós/ “field”, and Sanskrit अग्रः /'adṛ.rah/ “field” —, in which the *u*-coloring laryngeal loses its quality and is assimilated near /g/, in similarity with the formula $ha\chi$ “spatial force” in P.I.E. $*hak\bar{a}\acute{o}m \sim *h\acute{\alpha}k\bar{o}m$ “I impel” (traditional $*h_2\acute{e}goh_2$) — compare Latin *ago* /'a.go:/ “I act”, Greek ἄγω /'á.go:/ “I lead”, and Sanskrit अजामि /a.'dṛa:.mi/ “I drive”.

³¹ As already remarked previously, $*hed-$ pertains to the formula $he\acute{h}$ “taste” rather than $\acute{f}ih$ “intellectual organism”, and thus its association with the *e*-paradigm in the verb $*h\acute{e}d\acute{o}m$ “I eat” (traditional $*h_1\acute{e}dmi$) is a reinterpretation.

(**sûhkpos*), saliva (**salûynos*), and blood (**sûya(a)r*) — already shown to assist in the transitional tables —, or simply mixed with their surviving counterparts such as *ʕ* yielding **h* in **p^her-* “carrying” (primordial *ʔp^hihr*). In the arrangement, a peculiar proto-form of the sort of Greek *ἔαρ* /'é.ar/ “blood” can be explained as the product of the formula *h₁uh* “strong organic liquid” in P.I.E. **suya-*, wherein the first laryngeal disappears into a sibilant, the second is graded, the phonation yields an /a/ as reflex, and the primary vowel in this case suffers deletion in Greek, similarly to the occurrence of *κρέας* /kré.as/ “flesh” from P.I.E. **kruh₁s* ~ **kre₁s* “one’s gore”, whose pseudo-grade deletes the vowel and triggers the laryngeal to mutate, being in Latin specifically — and probably in other dialects — the whole process induced when the laryngeal pertains to *a*-coloring as in *sapio* “I taste” (<**seh₁p-* ~ **sap-*). Other implications include the reinterpretation of roots — as if one considered the *a*-grade **reya-* “river” (traditional **h₃reyH-*) not as an extension of **ker-* “movement” (traditional **h₃er-*) after admitting both to be corruptions of primordial *ʔrhe_h* “strong current” and *ʔhe_hr* “spatial movement” in order —, the redefinition of *u*-coloring laryngeal — the briefly mentioned “movement” does indeed possess **h₃*, whereas in **pūh-* “drink” (traditional **peh₃-*) the high rounded vowel is original —, *et cetera*.

In the case of common words in indo-european languages that do not manifest the expected vowels (plain and/or graded), let us question the case of /u/ for the sense of “liquid”: the most advantageous counter-sample at a first glance would be traditional **yes-* “to boil” for presenting neither the close and near-close rounded vowels expected both of *huh* “water” and *hoh* “fire”, but the plea in itself is problematic when remembered that the concept of “boiling” revolves around more than one entity (“liquid” & “heat”) — in contrast with basically all samples in the preceding transitional tables — beyond the fact that the present author identifies the formula *h₁qh* for “thermal sensation” — whose zero-grade format would be **yaC-* ~ **ayC-* —; the word for “milk” in Latin *lac* /lak/ “milk” and Greek *γάλα* /'gá.la/ “milk” — if not

products of a-grade — can be reasonably accounted as ancient near-eastern borrowings imprinted by the spread of farming; Latin *no* /no:/ “I swim”, Greek *νάω* /'ná:.ɔ:/ “I flow over”, and Sanskrit *स्नामि* /'sna:.mi/ “I bath” in their turn suffer from both problems: the concept of “swimming” is complex and the original formation of Latin *navis* /'na:.wis/ “ship” and Greek *ναῦς* /nâus/ “ship” that probably originated them is a technical term more likely to be an ancient loanword. If multiple examples are to be raised only to repeat such difficulties any contrary evidence is disqualified, and as most basic roots of Proto-Indo-European revolving “liquids” have already been dealt in the transitional tables, the enterprise itself is hardly credible.

In the case of common words in indo-european languages that do manifest the expected vowels (plain and/or graded) but do not follow the presented pattern of the transitional tables, one could mention the verb “to wash” (traditional **lewh₃-*) — the only remarkable sample left out in the section of “liquids” — in Latin *lavo* “I wash” and Greek *λούω* /'lú:.ɔ:/ “I wash”, that cannot be derived from the bare formula *lhuh* “removing water” for presenting an additional /a/ in the italic dialect beyond the lack of eviction towards the hellenic vowel, though in enough mood to be a corruption of *lhuh* “removing strong liquid” in the a-grade **luya-*, that might have suffered metastasis next to **-āōm* (traditional **-eh₂yóh₂*) [first-person singular imperfective present atransitive verbal particle] until attaining the form **lawyāōm* “I wash” — compare Latin first conjugation with /a/ as thematic vowel: *lavo* /'la.wo:/ “I wash”, *lavas* /'la.was/ “you wash”, *lavat* /'la.wat/ “he / she / it washes”, *et cetera*. In regards to the sense of “sound”, an equivalent problem would be traditional **b^heh₂-* “to speak” in Latin *fas* /fa:s/ “divine will”, Greek *φήμη* /'p^hɛ:.mɛ:/ “oracle”, and Sanskrit *भाषा* /'b^ha:.ṣa:/ “language”, wherein the graded **p^hāw-*

“speech” out of primordial *phuḥ* “possessive sound” is apparent but not its semivowel³², whose deletion is repeated in traditional **keh₂n-* “to sing” in Latin *cano* /'ka.no:/ “I sing”, Greek *καναχέω* /ka.na.'kʰé.o:/ “I clash”, and Sanskrit *कणामि* /ka.ṇa:.mi/ “I cry”, that even though presumably containing an *a*-coloring laryngeal, do not obey the expected closed grade — *CH_XuH_YC* should become **CuC* when paired by non-pulmonary ~ sonorant consonants rather than suffering pseudo-grade as in **CØV_YC* —, and therefore the only solution is to recognize its coda as an infix **-n-* in order to draw the root **kan-* out of **kāw-n* “singing” — in its turn out of an hypothetical **kuḥ* “song” —, much alike **skand-* (**skant-*) “shining” in Latin *candeo* /'kã.dɛ.o:/ “I shine” and **lamp-* (**lanp-*) “shining” in Greek *λάμπω* /'lám.pɔ:/ “I shine” originate from the **skāy-n-t* (traditional **(s)keh₁y-* plus infix and terminative suffix) in German *scheinen* /'ʃaɪ.nən/ “to shine” and the **lahp-* (traditional **leh₂p-*) in Lithuanian *liepsna* /lʲɛp.'sna/ “blaze” respectively; in the case of traditional **g^(w)eH* “to sing” in Greek *γοάω* /go.'á.o:/ “I wail” and Sanskrit *गायामि* /ga:.'ja:.mi/ “I sing”, they can be compared to the formula *ghuṣṭh* “creative sound towards psychical referent”, which in P.I.E. would yield **guyḥ* following the transitional tables, but as we already saw that the *a*-coloring laryngeal as coda triggers pseudo-grade in indo-european languages, thus the basic verbal form **guyḥāōm* “I cause a song” would be replaced by the more conforming **g^(w)ayāōm* [semivowel intact] ~ **g^(w)āōm* [semivowel included] — perfect to explain also why a long /i/ is found in Sanskrit *गीतः* /'gi:.t̪aḥ/ “sung” —; and finally words of the sort of Latin *fremo* /'fre.mo:/ “I utter a dull continuous sound”, *crepo* /'kre.po:/ “I make a sharp loud noise”, and *strepo* “I rattle” bear no weight against the model as their effort to transmit specific types of auditory effects approximates them to the

³² A promising possibility is the reenactment of **pāy-* “food” out of primordial *p'heḥ* “prominent taste” — previously detected through comparative means merely as **peh₂-* —, as if the zero-grade of some roots were eventually reinterpreted as the original plain grade; with final semivowels just elapsing through use.

onomatopoeia in Latin *clango* /'klã.go:/ “I clang” and Greek κλάζω /klá.ðzɔ:/ ~ /klá.zðɔ:/ “I make a piercing sound”, for even if they did not spring out of mimicry, lexical corruption could be easily raised to dispatch them — as if the sense of “cracking” in *crepo* developed into “cracking sound” and “quarrel” in *strepo* [cognate with “*thrive*”] evolved into “making noise”.

A projection of the *critique* towards other formulas is possible, advisable, and necessary — even if too long for this introduction —, but the tracking of those expressions earns its rewards and even further expressions; for example, the same roots that do follow both phonetic and lexical constraints of the transitional tables in pure faith must be handled with attention, as some samples of the sort of traditional **werh*₁- “to speak” and **wek*^w- “to speak” probably do not pertain to the formula *huñ* “sound” despite appearances, but to *HUEK* “narrative information” — compare Tupi *é* /ʔɛ/ “said” — that happens to be inherently attracted to the phememes *w* “identification” and *w* “knowledge”. In sum, the scenario of an ontological hierarchy directly influencing the coining of words in the most widespread linguistic family of modern times is complicated yet compelling.

§ 1.8 The Pangaeian Code

The culmination of the thought experiment is this: imagine one individual long-dead showed the same curiosity of metaphysicians of Classical Antiquity, the interest of the *Modistae* of the Middle Ages, the passion of conlangers of the Enlightenment, nevertheless because of the grace of the universe his own work — comparable in spirit to *Aristotélēs*’ *Tà metὰ tà Physiká* (4th Century B.C.), Thomasus Erfordiensis’ *Tractatus de Modis Significandi seu Grammatica Speculativa* (13th Century A.D.), and John Wilkins’ *An Essay towards a Real Character, and a Philosophical Language* (1668 A.D.) — generated consequences everlasting to this day. The Pangaeian Code — as we may name it — is not accidental in composition; its “elements”, “measures”, “essences”, and so on cannot be conceived to have sprung naturally,

but could only come to light through the genius of an awaken spirit, who instructing a well-receiving Humanity in its own ways, firmed a resistant structure embraced by individual and society throughout the ages.

§ 1.9 Verdict on Conventionalism

Any human (vocal) system of communication — *sine qua non* — is conventional — otherwise we would have a limited number of innate natural cries whose deployment would be beyond our faculty of choice —, the matter here discussed was whether or not the psychical atoms themselves of such a system (sounds) were *arbitrary* — that is: that there isn't an “ought to be” upon their implementation as meaning-bearers – that “*soeur*” [French] is as worth to be the sign of “sister” as any other arrangement of sounds³³. After this reasoning and in compliance with previous chapters one is compelled to agree with *Plátōn*: spoken language in origin is a conventional system of non-arbitrary constituents, and both *Kratýlos*'s (deep) naturalism and *Hermogénēs*' (deep) conventionalism are to be reproached — even though this work – for historical reasons already mentioned – is inclined to give special care to the latter. The fate of Conventionalism may be summarized by the misunderstanding of its proponents on themselves: Man is no arbitrary creature — in essence. If one sees a serpent for the first time, his culture will leave him, for he becomes aware of its danger; if one descends the mountain alone, enters

³³ Take *pus* /pu:s/ “pus” in Latin; though eroded by the ages morphologically and semantically, it is still able to convey the ancient convention of the archetypal [?]*p'hoḥ* “prominent smell” — in P.I.E. **pôḥos* “stink / pus” (traditional **púHos*) —, whose first consonant— *perceived to carry certain meaning not by convention however* — is configured in a certain way to denote its *signifiée* only because “prominence” is just “projection (*p'*)” in the (natural) psychical reality (*ḥ*) — that is: no other sound would be proper to indicate the original intent, for only /p'/ arrives by the protrusion of the lips and their sudden burst, which couldn't be replicated with a /t/, /k/, or even a bare /p/ in turn.

the cave, and fits the black abyss fear is what the fearless will feel; and if one is really midst deep and fervent love, it doesn't matter his language, he will know the verses of Camões:

Amor é fogo que arde sem se ver;
É ferida que dói e não se sente;
É um contentamento descontente;
É dor que desatina sem doer;
É um não querer mais que bem querer;
É solitário andar por entre a gente;
É nunca contentar-se de contente;
É cuidar que se ganha em se perder;
É querer estar preso por vontade;
É servir a quem vence, o vencedor;
É ter com quem nos mata lealdade.
Mas como causar pode seu favor
Nos corações humanos amizade,
Se tão contrário a si é o mesmo Amor?
— Rimas (1595 A.D.); Camões.

So true it is that “love” ([?]*ʰoʒhQ* “affection of being reciprocally approved”), “pain” ([?]*ʰoʒhɣ* “reaction of adessive disapproval”), and “fire” ([?]*ʰohg(ə)n* “weak plasma instantaneous(ly) (and) generated”) all seem to have the same essence (*o*) in Pangaeian, as shown by the not so apparent words: *amor*, *dolor*, and *ignis*³⁴; the reason is that our species

³⁴ Vide: *Grammática Primordial* [unpublished manuscript]. Though the first one is of obscure etymology, if one considers the word as truly indo-european and bearing no metaphoric derivation — as Greek στεργή /stor.ˈgɛ:/ “love”, which is in reality just the o-grade noun of στεργω /ˈster.gɔ:/ “I love”, whose root is also found in Russian сторож /ˈsto.rəʂ/ “watcher”, which by the evidence must have sprung from P.I.E. *sterg-

interprets reality in a regular and systematic way — that is a brute fact —: the mind connects apparently dissimilar entities in relation to our body and our spirit treats them as if they were the same (homologies). Days, years, and ages pass, and hardly is anything new; life’s taste did not change, and no one is more or less happy since the dawn of the world.

§ 1.10 Verdict on *Plátōn*

Plátōn — for example — “took away” the capacity of the ancients for abstract thinking; that was his prejudgement on the matter of phememes in his linguistic dialogue. Totally alien to the critique upon the view of the whole world as pure motion by the coining of words with /r/, and in contrary to the philosopher’s argumentation, the Name-Giver seemingly did not think of that sound as the instrument for the expression of motion, for despite the might of the trilling of the tongue to transmit the idea of agitation, the proper identification of motion must lie in the organ which also identifies stagnation — as duality is essential to the human psyche and thus followed by the minimal pairs of Pangaeon —, something unthought of the tongue due its loose nature; whereas the teeth, being both the instruments of fixation in the mouth as well as the true agitation-owners in the bare act of masticating or even at extreme situations of cold,

“long observation” (traditional **sterg-*; probably involving primordial *hih* “image”) — it can be interpreted as having the /o/ colored as /a/ by /ʎ/ (**h₂*) or /ʒ/ and /ɔ̃/ turned into /m/ due /ʒ/, making it the opposite of *odium* /'ɔ̃.di.ũ/ “hate”, from **hod-* (traditional **h₃ed-*; primordial *ʃoh*); the second one is more certain, with /ʎ/ regularly becoming /l/, /o/ fossilized by the phonation /ʎ/ — otherwise in closed syllables it becomes /u/, as in **p^hōr* “thief” (traditional **b^hōr*), **p^hōlagos* “thunderbolt” (traditional **b^hélgos*), **pôrar* “fire” (traditional **péh₂wr*) transitioning into *fur* /fu:r/ “thief”, *fulgur* /'ful.gur/ “lightning”, and **pur* “fire” – from *purgo* /'pur.go:/ “I purge”, from **pur* /pur/ + *ago* /'a.go:/ “I act” —, and /l/ assuming the nature of a dental stop; lastly, the descendent of ***hognís* “spiritual fire” (traditional **h₁ng^wnís* — literally: “one’s fire” —) bore *Umlaut* by /h/ (**h₁*) out of of hypothetical **hōgnar* “made-up fire” as **egnís*.

fear, excitement, and so are the one's that deserve the position; it is not an accident that half of the examples provided show a /t/ — a carcass of /d/ — whilst most of the rest can be traced etymologically to have had a dental consonant, such as ῥεῖν /r̥ê:n/ “flowing” — a corruption of the P.I.E. root **sdruh-* “flowing liquid” (traditional **srew-*)³⁵ —, which includes both the “primordial” *d* for “(physical) change ~ movement” and *'huh* for “non-dense inorganic weak liquid” beside the racial *r*. The same can be applied to his others ‘letters’, that in some cases have an approximate resemblance to the originals, whereas in others are just first attempts of a man who evidently did never consider them to be the product of a skillful intellectual.

§ 1.11 Verdict on Foster

Foster in her *The Symbolic Structure of Primordial Language* (1978 A.D.) has made a good point that /p/ — in reality the ejective /p'/ in Pangaeian — derives its meaning from the

³⁵ Vide: Greek ῥεῖνμα /'r̥êu.ma/ “stream” [Greek], Sanskrit स्रोतः /'s̥ro:ṭah/ “river”, Thracian *Strymōn* “the river Strymon”, Latvian *straits* /straits/ “brook”, and even English *stream*. Furthermore, it can be asserted the archaic root **sdruh-* “moving water” once remembered the transitional tables introduced earlier: beyond the fact that ῥεῖνμα /'r̥êu.ma/ “stream” is paired with χεῖνμα /'kʰêu.ma/ “stream” as much as ῥυθμός /r̥yṯh. 'mós/ “revolving motion” with χυμός /kʰy: 'mós/ “juice”, the central vocalic values of the first-person singular of the verb “flow” in Greek and Sanskrit (ῥέω /r̥é.ɔ:/ and स्रवामि /s̥ra. 'va:mi/) obey the pattern /Ø/ & /av/ proper to the P.I.E. **CuHC* formula in front of **-éyōm* (traditional **-é(h₁)yoh₂*) [first-person singular imperfective present intransitive verbal particle] as shown by samples in Greek: **klāwéyōm* “I act as reaching sound” > κλέω /klé.ɔ:/ “I tell of”, **p^(h)lūyéyōm* > “I act as flowing / filling water” > πλέω /plé.ɔ:/ “I float” / φλέω /pʰlé.ɔ:/ “I abound”, and **gūyéyōm* “I act as pouring water” > χέω /kʰé.ɔ:/ “I pour” in contrast with **-āōm* (traditional **-eh₂yōh₂*) [first-person singular imperfective present atransitive verbal particle] in **kluḥāōm* “I cause reaching sound” > κλύω /klý.ɔ:/ “I hear”, and **pluhāōm* “I cause flowing water” > πλύνω /plý:..ɔ:/ “I wash” / φλύω “I vomit”.

protrusion of the lips, but at the same time she has also missed the opportunity to assign the effect of their mutual enclosure and connect them to a secondary “bicameral use” — as her work treated /m/ — as well as not apperceiving that her reconstructed phememes are deficient into accounting for present-day linguistic diversity; the factor influencing that development is already known: limiting both phememes and their creators to the physical world the anthropologist denied — in *Plátōn*’s manner — any “ancient thriving”; the author precludes in her text any option other than culture being accordance with a gradual and continuous progress, thenceforth fixing herself in the position of discarding the study of promising areas of complexity — such as vowels — and detailed previsions of lexicophememic samples in the world’s dialects traced till the Primordial Language for the sake of an unfounded assumption: that all ancient humans lacked advanced abstract knowledge.

§ 1.12 Verdict on Sound and Meaning

Take the words that influenced Saussure’s *dictum*:

And this is the most fundamental fact in the study of language ; its recognition would sweep away a great part of the difficulties in which our author involves himself throughout his linguistic investigations. It is also the most obvious fact, if one will but take up the study at the right end. Thus, for example, for the idea ‘ one ‘ (which we may settled as an example of a conception of the simplest and most absolute kind) there are as many different names as there are languages in the world (and these are innumerable) : there is our *one* (i. e. *wun*), Germ. *ein*, Fr. *un*, Ital. *uno*, Gr. *eis*, Skt. *eka*. Each of these names answers its purpose precisely as well as any of the others, and only a fool — or else an ignorant who did not know that any of them save his own was in existence — would think of maintaining that one or another was the real sign

for the conception ‘ one, ‘ the rest being shams or blunders. Moreover, no living being ever comes to use any one of the series except as he learns it from others. There was a time when our author, great and learned man as he now is, was taken on some one’s knee and taught, not without difficulty, to say *eins*, *zwei*, *drei*, and so on, and to associate these signs with conceptions of number which his possession of human faculties gave him the ability to frame; since that time he has learned many different but equivalent series, either from living teachers, or from books, or from both sources combined. It was within the reach, probably, of his present memory, and by a conscious effort, that he learned *one*, *two*, *three*, and yet more *eka*, *dva*, *tri* ; and it is only because the acquisition of the first series lies beyond his recollection that he apparently thinks it born into his mind along with the first and simplest distinctions of number, while confessing that the English and Sanskrit names were in fact obtained by an external process. If this is his opinion, it rests upon him to explain why all persons who develop the beginnings of speech, in a community that says *eins*, *zwei*, *drei* develop this particular set of names and no other—and so with *one*, *two*, *three*, with *un*, *deux*, *trois*, and all the rest.

— Max Müller and the Science of language (1892 A.D.); William Whitney.

The linguist’s objection is worth to be pointed: his remarks are a faithful analysis of how modern languages work semiotically; but once extended to our code, they fail miserably. Everything indicates “one” was used much more consistently in ancient times. Imagine the “first speaker” devising his terms; how lured he should have been to create them... and how disappointed: the words were already there; “whom am I to negate the infinity of a / \tilde{V} /?” to whom more does break a / \underline{k} /?” and whom will I adore without a / \textcircled{Q} /?” he might have thought; certain sounds recalled him of certain terms in a synaesthetic manner, irrespectively of whether

he decided to apply them in a way or another; he was a creature, not a creator, and creation itself had already settled his way. He could have opposed it, but it seems that no resistance was offered, and even though an arbitrary term is as useful as an iconic one in carrying the semiotic processes, only the latter is proper into acknowledging the human universe in its own terms.

The saussurean principle should be revised rather than expelled: “*the use of the sign is arbitrary*”. Thus, even though *un* /ũ/ [French] and *Eins* /aĩns/ [German] are not improper in any way to be signs of “one”, only the equivalent form in Pangaeon would have to be arranged to be somehow inherently linked to the concept as the formula $\chi V \chi$ “natural metaphysical entity of natural metaphysical extension”³⁶. The throat is seen by our members as the miniature of the whole cosmos under a tripartite view of reality: the uvular consonants ($\chi \text{ } \text{ʁ}$), being the highest of the chain glottal ($h \text{ } \text{ɦ}$) < pharyngeal ($\text{ħ} \text{ } \text{ʕ}$) < uvular ($\chi \text{ } \text{ʁ}$) in the throat, can only resemble the “heavenly manifestations” (metaphysical entities), in opposition to the character of the glottal one’s representing the “chthonic manifestations” (physical entities), as the iconical relation between the ungraspable heaven with the abstract world and the graspable earth with the material world is a psychological truth; we have no choice of seeing otherwise, in the same way

³⁶ Based on *Grammática Primordial* [unpublished manuscript], P.I.E. **óynos* “one” (traditional **óynos*) could be explained as the graded form of earlier **kêynos* “one”, out of primordial *ʕiĩχn* “number one in occasion”, wherein the essence *i* should be used in order to refer to a specific quantity and the positive form *i* to denote the smallest reference between [-] *i-e-a-o-u* [+]; making the indo-european word far nearer to fellow eurasiatic lemmas such as Finnish *yksi* /'yk.sĩ/ “one”, Turkish *bir* /bir/ “one”, Mandarin — /ĩ/ “one”, et *cetera*, conceding that when /i/ is not as predominant as in Classical Mongolian *nigen* “one”, /χ/ will still become a generic guttural sound — *vide*: Abkhaz *a'k'ə* “one” and Korean *həŋg* “one” —, and when the guttural sound itself is lost, there will be the tendency to introduce /u/ due coloring effects — *vide*: Etruscan *ØYʔ* /tʰun/ “one” and Telugu *ఒకొడ* /onɖu/ “one” —, with obvious exceptions being words derived out of a sense of “alone” — *vide*: P.I.E. **sem-* “self, same” becoming Greek *εἷς* /hé:s/ “one” — and those dismissed by Typology — *vide*: Basque *bat* /bat/ “one” prone to the chain “**χi- > *χu- > *kʷə- > ba-*”.

we have no idea of what is to be an ant: we are humans, and the subjectiveness of “one” is the subjectiveness of “all”.

It is as though we threw a die a thousand times, and in each single one the result behaved as predicted, but even more astounding than such an event could bring in spectation is the matter here discussed, which not only gives the audience the famous result, but allows all spectators to comprehend the peculiarities and reasons of its scheme, that wouldn't be so unless compulsively and methodically designed. The reader is invited to cast the dies himself.

2. Theoretical Basis: Abduction

§ 2.1 Proceedings for the Restauration of Immaterial Culture

As the traveller throughout foreign lands is forced to consult the guide's instructions, so we have to admitt Logic as prior to the sciences.

§ 2.2 Dependence of Historical Linguistics on the Comparative Method

Within the field of Historical Linguistics the Comparative Method has been raised, though abused; given a temple, but having its threshold improperly located. “*Seul, le caractère totalement arbitraire du signe rend possible la méthode comparative historique qui va être étudiée ici*” wrote Antoine Meillet about the foundations on the saussurean *dictum* in *La Méthode Comparative en Linguistique Historique* (1925 A.D.), but if one were now to consider the previous section of the present work and ratiocinate that “if the relationship of sound and meaning is not arbitrary, then widespread similarity in form and meaning between two languages is simply analogous, and thus the Comparative Method — being unable to explore those accidents — becomes improper to trace the memetic relation midst dialects” would committ utterly absurdity, for the non-arbitrary nature of the sign does not invalidate the scientific nature of comparison; be it morphological similarities, phonological correspondences, or lexical tendences, the method is still optimal for the classification of languages in groups of close memetic affinity whilst defining their taxonomic hierarchy based on those and other traits; it has always been instead the “muddle in the middle” a further claim:

La comparaison est le seul instrument efficace dont dispose le linguiste pour faire l’histoire des langues.

— Méthode Comparative en Linguistique Historique (1925 A.D.); Meillet.

Following such premise, Mary LeCron Foster wrote:

It seemed to me, a convinced comparativist, that if the striking similarities that I found were unexplainable by borrowing, they could only be attributed to genetic relationship and it should, therefore, be possible to recover the ancestral forms by rigorous application of the comparative method.

— The Symbolic Structure of Primordial Language (1978 A.D.); Foster.

The obscurity of the anthropologist's work demonstrates the irreproducibility of the statement. The Comparative Method cannot answer “what must be”, only “what may be”; it suffices itself with probability — a rigorous probability in fact, but still one —, which is weakened by large amounts of space and time under inspective retrogression, influenced by the degree of “legitimate” (uncontroversial) material gathered, dismissed by onomatopoeia, and ridicularized by coincidence. Currently, the oldest proto-language accepted by traditional means is Proto-Afro-Asiatic — that may have trespassed 10000 years from now —, whose undisputable existence was made only possible due the fact that some of its descendents have been midst the oldest recorded dialects; however, when treating of unexceptional cases, their estimated ages rarely surpass 6000 years, for as Meillet stressed — though not as he presented —, at the pace that pattern recognition generates links towards linguistic stocks, time destroys those patterns while creating pseudo-ones³⁷, and the serious linguist must be careful and confident to historical comparison in order to separate one from the other, under the condition that he also must acknowledge the limits of the procedure. In sum: the field dedicated to the

³⁷ An example Meillet gives is the contrast between the relation of German *Feuer* /'fœ̯.a/ with French *feu* /fø/ — both false cognates of “fire”; the first one is related to Greek πῦρ /pý:r/ “fire” whereas the other comes from Latin *focus* /'fɔ.kus/ “fireplace” — and Armenian երկու /jer.'ku/ “two” with the cognates of other indo-european languages — by rule indicating a clear relation such as Latin *duo* /'du.o/ and Greek δύο /'dí.o/, and by exception the transition of traditional P.I.E. *dw- to Armenian *jerk-*.

study of the history of languages has been “cursed”; Historical Linguistics supposedly — “without the help of a time-machine” one might say — was fated to ever be satisfied with the thrown crumb of a whole mysterious past.

§ 2.3 The controversial approaches by *Illich-Svitych*, *Dolgopol'skij*, and Greenberg

Not all linguists were convinced by the prevalent saying, but some still dreamt of forgotten mother-tongues. Of the most influential names one is forced to include *Vladislav Markovich Illich-Svitych* and *Aron Borisovich Dolgopoljskiy* of the Moscow School — responsible for reintroducing the Nostratic Hypothesis proposed by Holger Pedersen in his *Türkische Lautgesetze* (1903 A.D.) —, and Joseph Greenberg — whose polemic Method of Multilateral Comparison contrasted with his widely recognized classification of the african languages —; all claiming similar conclusions: that *or* the Comparative Method is stronger than assumed by Mainstream Historical Linguistics, and deep prehistoric families are under its reach (*Illich-Svitych* and *Dolgopol'skij*), *or* historical comparison is ultimately futile concerning titatinc time-scales, and only by the classification of a huge database with as much languages as possible at a global scale would one be able to arrive at super-families (Greenberg). And indeed, even if their outsprings had to be contested, no one should opt for ridicularization, as curious similarities between the tongues of Eurasia have thenceforth been shed attention upon; for example: in *Illich-Svitych's Opyt Sravnenija nostraticheskix Jazjikov* (1971 A.D.), the author is amazed by Afro-Asiatic **br-* “to seize”, Indo-European **b^her-* “to bear”, Dravidian **per-* “to gather”, and Altaic **bari* “to take into one’s hands” plus the hypothetical derivation of “offspring” in Arabic ابن /ibn/ “son” and many indo-european terms related to “birth”; *Dolgopol'skij's Nostratic Dictionary* (2008 A.D.) defends the existence of over 3000 nostratic roots, such as **ǵitê-* “eat” — according to the linguist, traceable from **ǵed-* [Proto-Indo-

European], **ide-* [Proto-Mongolian], and some forms similar to **ʔit-* in Cushitic and Chadic [Afro-Asiatic] — that might have been used in the ancient phrase **ʔitê mi* “I eat” — formed by **ʔitê* “eat” + **mi* “I” – Nostratic was analytic according to *Dolgopol’skij* —; and Greenberg, posterior to his recognition of suspicious use of personal pronouns with akin sounds in the Americas, replicated his support for memetic relationship indicated by the one’s peculiar to Eurasia as well:

Returning to Altaic, it is clear that the chance of an irregular alternation *bi/men* arising independently three times is infinitesimal. That it should be borrowed twice is also utterly improbable. One has literally to scour the earth to find instances of a borrowed first- or second-person pronoun, much less the borrowing of an irregular alternation in these forms. These data by themselves are enough to show that the Altaic languages are related. Furthermore, the specific agreement in the nominative case in Chuvash *e-pě*, Mongolian *bi*, and Tungus *bi* is confined to Altaic. Therefore it can be considered to be a shared common innovation within Eurasiatic that contributes to the establishment of traditional Altaic as a valid genetic entity.

— Indo-European and Its Closest Relatives (2000 A.D.); Greenberg.

The latter researcher — in reason of conceiving in the influential *The Languages of Africa* (1963 A.D.) the challenging proposition that is “Mass Comparison” — saw himself obliged to respond to criticisms more often than the two nostraticists, what culminated later in a list of arguments for the power of Multilateral Comparison together with disagreement towards the dominant notion that the vocabulary of paleolithic languages was irrecoverable:

The preceding discussion also helps to show that the following frequently adduced negative argument, based on glottochronology, is invalid. The empirically noted fact is that in the 100-word glottochronological list, about

80 percent of the vocabulary remains after 1,000 years. Hence, if loss is independent, the expected resemblance between two languages is .64 at this point. In the next 1,000 years, the loss for each will be $(.80)^2 = .64$ and the expected resemblance $(.64)^2$ or .4096. Continuing in this fashion, we can calculate that after 8,000 years the resemblances will be .0281, and after 10,000 years, approximately .012, which is presumably less than chance. Hence relationships of this degree of depth cannot be discovered.

One obvious flaw in these calculations is that the number of cognates will be larger than the above percentages because certain words will drop off the list owing to semantic change, but will still exist in the language, e. g. English 'hound,' which is cognate with the ordinary German word for 'dog,' namely Hund. There is also what is called the "dregs phenomenon." The words in the list are surely not of equal stability. Hence those that have stood the test of 8,000 years of change are far more likely to be retained during the next 1,000 years than the words of the original list during the first 1,000. Martin Jews (1964) has suggested a plausible mathematical modification that will take this factor into account.

But what is far more important, from my point of view, is the fact that through multilateral comparison we can extend glottochronological theory to account for resemblances not between two languages, but among any number of languages. For example, if we compare three languages, A, B, and C, we can ask, for a given time period, how many resemblances will be found between A and B, A and C, B and C, and A, B, and C. Clearly every word found in at least two languages of the stock can be recovered by comparison.

It is possible to combine the Joos function with the calculation of expected recoverable vocabulary by extending glottochronology from two to n languages. For the mathematics of these calculations, and a table of recoverable vocabulary (which is actually even higher since the factor of semantic change is not considered), the reader is referred to Appendix A. From this it can be seen, for example, that with only 10 languages, even after 10,000 years about 42 percent of the original vocabulary is recoverable. More languages will, of course, greatly increase these values.

Since most of the original vocabulary is thus recoverable, it is possible to carry out multilateral comparisons with other, similar stocks. There is, of course, no reason to compare just one large stock with another. As the great principle of uniformitarianism suggests, many of the linguistic stocks of an earlier period, like the present one's, could have had up to 10 or more branches. Consequently, there is no theoretical limit to the depth at which classification can be carried out when the number of languages examined is large. Only at the final stage, if no subgroupings appear, will we have to resort to such considerations as the sheer number of similarities or shared grammatical irregularities. One reason that linguists have not in general employed the methods discussed here is that in including all the languages for which material is available, much poorly recorded data will be used. This is, of course, what Bouquiaux has in mind when he refers to "materials of unequal value." But, one may ask, if such materials cannot be used, how could the correct and reliable results he mentions have been attained? The fact is, the method of multilateral comparison is so powerful that it will give reliable results even with the poorest of materials. Incorrect material should have

merely a randomizing effect. If a clear pattern emerges, the hypothesis is all the more likely to be correct.

Moreover, it is not only possible to classify a language with very poor material; it is often possible to classify one with very little material. For in the context of a broad comparison we can discover the diagnostic items that distinguish each family and grouping, and even a very few resemblances of this sort are highly probative.

— Language in the Americas (1987 A.D.); Greenberg.

Nonetheless, Multilateral Comparison — together with the Nostratic Hypothesis of the Moscow School — has been rejected by most historical linguists. A condensed argument from *Language Classification: History and Method* (2008 A.D.) by Lyle Campbell and William Poser is that lexical similarity is not enough to prove memetic relationship midst languages, as the lack of care for systematic sound correspondences precludes the distinction of cognates and non-cognates — that is: knowledge of the sampled languages is vital, and no other of Greenberg's faults comes as near in injury as that one. Unable to yield convincing morphological proof, phonetic proof, and/or lexical proof, Greenberg is said to have relied on the large scale of his statistical classifications, and the marginal influence of *Illich-Svitych* and *Dolgopolskij* to this day may be justified by them being accused of confirmation bias beyond too much license in determining related roots of vague semantic affinity in order to give their sound change tables credit; and yet, no serious investigator would ever pronounce to have falsified their claims: though speaking against probability, the existence of remnants of a supposed Nostratic / Eurasiatic Proto-Language surely was not seen as impossible by academics, rather it was merely an inconvenience as extraordinary evidence was required but not expected. At the end, languages — in the sense of sound-bearers — are what August Schleicher — in his *Die Darwinsche Theorie und die Sprachwissenschaft* (1863 A.D.) — called

Naturorganismen; they must be contemplated, or otherwise in their absence probability must be consulted directly through records or indirectly through comparative reconstruction based on daughter languages; and in the case records as well as daughter languages were to become scantier and more obscure, so would the existential probability of their original dialects — that is: Historical Linguistics of this day is entirely bound to probability, whence all of its others aspects are based and debated.

§ 2.4 Foundations of Historical Linguistics

Likelihood — for being associated with experience in the dichotomy next to reason — is usually named as *inductio*, still in pair with the equivalent to reason: *deductio*; two reasonings generally taken as the sole means in practice of obtaining scientific knowledge, and the reason why Antoine Meillet was not aware of another method of tracing the history of tongues, why Mary LeCron Foster failed in providing proof of her “Primordial Language”, and no one saw what was always in front of their very eyes.

If the repair begs a lesson, let a lesson be given then — but not by the present author: many men from many ages have died, and yet the stars for all of them were identical; if those who have eyes to see trail the invisible path of their antecessors, let them also have ears to hear, for the best teachers are the dead.

§ 2.5 Tripartition in Popper, Peirce, and *Plátōn*

During the second half of the 20th Century, a quite popular academic (Karl Raimund Popper) — to whom notoriety sprang either due his instigating theory of natural scientific knowledge presented in *Logik der Forschung* (1934 A.D.) or due his alleged elusive erudition

in *The Open Society and Its Enemies* (1945 A.D.)³⁸ — offered a metaphysical theory of intimidating pleading, as introduced by his later lecture to the university of Michigan:

In this lecture I intend to challenge those who uphold a monist or even a dualist view of the universe; and I will propose, instead, a pluralist view. I will propose a view of the universe that recognizes at least three different but interacting sub-universes.

— Three Worlds (1978 A.D.); Popper.

The theory was already staged in *Objective Knowledge: An Evolutionary Approach* (1972 A.D.) and *The Self and Its Brain: An Argument for Interactionism* (1977 A.D.) — the latter in partnership with the neurophysiologist John Carew Eccles — consisting essentially in declaring World 1 as the physical reality — containing objects such as the human body —, World 2 as the psychical reality — containing objects such as the sensations of the five senses —, and World 3 as the metaphysical reality — containing objects such as numbers — with the latter being the focus of Popper's arguments:

I suggest that there is a world 3 of the products of the human mind, and I am trying to show that the objects of world 3 may be in a very clear sense not fictitious but quite real: they may be real in that they may have a causal effect upon us, upon our world 2 experiences, and further upon our world 1 brains, and thus upon material bodies. A symphony or another work of art may be an example of such a world 3 object; and a symphony may be a great symphony. And to say this may mean that it is objectively great; even though we may have no objective yardstick to go by, but only the subjective reaction of certain human beings. Thus we must not conclude from the lack of an

³⁸ *Vide*: the correspondence of Eric Voegelin and Leo Strauss in *Glaube und Wissen* (2010 A.D.).

objective yardstick either to the subjective character of the work that is being judged, or to the subjective character of its merits.

— Three Worlds (1978 A.D.); Popper.

Of extreme importance for the arrival of an abstract world has been made through the acknowledgment of subjective and objective thought:

Knowledge in the objective sense consists not of thought processes but of thought contents. It consists of the content of our linguistically formulated theories; of that content which can be, at least approximately, translated from one language into another. The objective thought content is that which remains invariant in a reasonably good translation. Or more realistically put: the objective thought content is what the translator tries to keep invariant, even though he may at times find this task impossibly difficult.

[...]

Let me go back to my original central thesis. My thesis was that world 3 objects such as theories play a tremendous role in changing our world 1 environment and that, because of their indirect causal influence upon material world 1 objects, we should regard world 3 objects as real. Nothing depends here on the use of the word 'real': my thesis is that our world 3 theories and our world 3 plans causally influence the physical objects of world 1; that they have a causal action upon world 1.

[...]

If I am right that the physical world has been changed by the world 3 products of the human mind, acting through the intervention of the human mind then this means that the worlds 1, 2, and 3, can interact and, therefore, that none of them is causally closed. The thesis that the physical world is not causally

closed but that it can be acted upon by world 2 and, through its intervention, by world 3, seems to be particularly hard to swallow for the materialist monist, or the physicalist.

— Three Worlds (1978 A.D.); Popper.

But the admission of the abstract in modern western tradition precedes Popper; during the 19th Century, Bernard Bolzano's reaffirmation of an independent conception (*Begrieff*) in *Wissenschaftslehre* (1837 A.D.) inspired the logician Gottlob Frege's recognition of a world of ideas, where mathematical objects are said to be "objects" in the Latin sense of the word (*objecti* "thrown [plural] in front of someone") and "thoughts" (*Gedanken*) eternal:

Ich komme nun auf die Frage zurück: Ist der Gedanke eine Vorstellung?
Wenn der Gedanke, den ich im pythagoreischen Lehrsatz ausspreche, ebenso von andern wie von mir als wahr anerkannt werden kann, dann gehört er nicht zum Inhalte meines Bewusstseins, dann bin ich nicht sein Träger und kann ihn trotzdem als wahr anerkennen.

— Der Gedanke. Eine logische Untersuchung (1918 A.D.); Frege.

In sequence, one should be careful, for some have misinterpreted Frege's *Gedanke* — an entity of metaphysical extension — with the entity of psychical extension generally carried by the vulgar use of the word "thought", and thus inherently associating it with language when it in fact escapes the case: "*Die Gedanken sind weder Dinge der Aussenwelt noch Vorstellungen*". *Gedanken* are no "thoughts", rather, they are "webs of thought", "covering the heavenly paintings carved upon the eternal stone": "*Beim Denken erzeugen wir nicht die Gedanken, sondern wir fassen sie*"; and surely the "heavenly paintings" are "there", for the scientist to "illuminate with his candle", and thenceforth repeat them in the world beneath: "*Die Arbeit der Wissenschaft besteht nicht in einem Schaffen, sondern in einem Entdecken von wahren Gedanken*".

Whence further could we find this familiar discourse to come if not from *Plátōn*? The greek philosopher treated of *eîdos* “image” as beyond a thought dependent on the mind. In *Plátōn*’s metaphysics the Cosmos is divided by the World of Flux and the World of Forms: the first is ever-changing, where bodies generate and fade in absolute potentiality — a constant flux —, whilst the second is ever-unchanging, where the forms dwell in absolute actuality; they are equivalents, and in order to instruct of their nature, one might offer the following excerpt: “It may seem a paradox at first, but the limited number of forms in the metaphysical world is equal to the infinite number of beings in the physical world in all its manifestations: past, present, and future; anything that *may* below *is* above. Even if it is imposed doubt regarding numbers — as did *Aristotélēs* in *Tà metὰ tà Physiká* (4th Century B.C.) — the interpretation shows itself erroneous, for there are two conflated concepts of “infinite” in question: the sense of “always increasing” and the sense of “having no limits”; and as not stopping does not mean that something is in movement, surely the metaphysical reality — ever-unchanging — does never stop, and thus unable to “increase”, for everything is already contained in itself — that is: numbers indeed do not increase, in fact, they are all actual at once as ∞_U (all values in the metaphysical reality); what does increase however are physical objects – often and erroneously taken as containers of the numbers themselves –, formulated by ∞_I (certain value in the physical reality). In resolution: physical change is not possible in the metaphysical reality, as metaphysical change is not possible in the physical reality”.

The demonstration ascertains the limited “number” of the *eîdē* — one of the most important aspects of *Plátōn*’s Theory of Forms — in reason of them neither increasing nor decreasing in their ever-unchanging infinity; a necessary truth in order to the potential beings to come to actuality in the World of Flux, as is shown by the next excerpt: “Take the case of ‘existence’: in Latin the first-person singular says *existo* /eks.'sis.to:/ ‘I set out’, denoting that a thing only ‘is’ when it is apparent — that is: actual —; now, imagine a modern individual

introduced at the middle of the Stone Age: it is the case that a significant percentage of what is familiar to him would not have any physical manifestation at the referred time period; a four-legged chair would not be actual, just potential, in contrast with its archetype — not its concept —, whence all four-legged chairs should originate, for eternal potentiality is the cause of eternal actuality”.

There rests no doubt that the hellenic would agree with the previous passage except by the last phrase: *Plátōn* deemed the Below a reflection of the Above rather than the contrary, and to suggest archetypes to be only real because they are the necessary actuality of the potential might have been treated as personal defamation; but *Plátōn*’s position is understandable, and even if the case were true — that is: focusing on the fact that the metaphysical reality is ever-actual, and thus seen as more “subsistent” than the ever-potential physical one — it should not be said that the Above is “truer” than the Below, except if one limits “true” to “existent” and “existent” to “eternally existent” — although the latter option only gives reason to the criticism of Friedrich Nietzsche in *Götzen-Dämmerung* (1889 A.D.), in which the hellenic is accused of *Wortspiel* —; the disregard of the philosopher for the “inferior truths” induced his concern in the Heracleitean Flux, which he saw as a conspiracy against knowledge — because everything then would be stationed in “becoming”, and thus beyond scientific inspection:

ΣΩ. Ἐγὼ ἐρῶ καὶ μάλ’ οὐ φαῦλον λόγον, ὥς ἄρα ἔν μὲν αὐτὸ καθ’ αὐτὸ οὐδέν ἐστιν, οὐδ’ ἄν τι προσείποις ὀρθῶς οὐδ’ ὅποιονοῦν τι, ἀλλ’ ἐὰν ὥς μέγα προσαγορεύης, καὶ σμικρὸν φανέται, καὶ ἐὰν βαρὺ, κοῦφον, σύμπαντά τε οὕτως, ὥς μηδενὸς ὄντος ἐνὸς μήτε τινὸς μήτε ὅποιουοῦν· ἐκ δὲ δὴ φορᾶς τε καὶ κινήσεως καὶ κράσεως πρὸς ἄλληλα γίγνεται πάντα ἃ δὴ φαμεν εἶναι, οὐκ ὀρθῶς προσαγορεύοντες· ἔστι μὲν γὰρ οὐδέποτε οὐδέν, ἀεὶ δὲ γίγνεται. καὶ περὶ τούτου πάντες ἐξῆς οἱ σοφοὶ πλὴν Παρμενίδου συμφερέσθων, Πρωταγόρας τε καὶ Ἡράκλειτος καὶ Ἐμπεδοκλῆς, καὶ τῶν ποιητῶν οἱ ἄκροι

τῆς ποιήσεως ἐκατέρας, κωμωδίας μὲν Ἐπίχαρμος, τραγωδίας δὲ Ὅμηρος,
<ὅς> εἰπὼν—

Ὠκεανόν τε θεῶν γένεσιν καὶ μητέρα Τηθύνη
πάντα εἴρηκεν ἔκγονα ῥοῆς τε καὶ κινήσεως· ἥ οὐ δοκεῖ τοῦτο λέγειν;
— Θεαίτητος (4th Century B.C.); Πλάτων.

Ironically, *Hērākleitos* himself challenged the knowledge of poets such as *Hēsiodos* and *Hómēros*, criminating them of a duality not so distant from *Plátōn*'s unequal respect for truths:

Διδάσκαλος δὲ πλείστων Ἡσίοδος· τοῦτον ἐπιστανται πλεῖστα εἰδέναι, ὅστις
ἡμέρην καὶ εὐφρόνην οὐκ ἐγίνωσκεν· ἔστι γὰρ ἓν.
— Αποσπάσματα (5th Century B.C.); Ηράκλειτος.

However, considering the Mystic's obscure reputation and thought — beyond the poor preservation of his work, which survives in fragments — it is more promising for the sake of discussion to treat his known statements and the one's of *Plátōn* and other authors regarding his person as riddles and (mis)understandings respectively. What is important to admitt is that somehow *Hērākleitos* “had eyes to see”; he was one of those great poets whose songs were either completely lost or regretfully repassed, but whose poetry does not cease to reappear generation after generation for the delection of the essence of things; for example: the fragment “ὀφθαλμοὶ γὰρ τῶν ὤτων ἀκριβέστεροι μάρτυρες” lays no doubt that its sayer *felt* the essence of the seen image (*hih*) to be more graspable than the essence of the heard sound (*huh*); a trivial fact but sufficient for *Hērākleitos* — seemingly — to distinguish the learned from the wise, for surely the poet is him who sees the invisible: “πολυμαθὴν νόον ἔχειν οὐ διδάσκει· Ἡσίοδον γὰρ ἂν ἐδίδαξε καὶ Πυθαγόρην αὐτίς τε Ξενοφάνεά τε καὶ Ἑκαταῖον” & “ἁρμονίη ἀφανὴς φανερῆς κρείσσων”. Other of the Mystic's feats of introspection is the heracleitean “fire”: “κόσμον τόνδε, τὸν αὐτὸν ἀπάντων, οὔτε τις θεῶν οὔτε ἀνθρώπων ἐποίησεν, ἀλλ’ ἦν ἀεὶ καὶ ἔστιν καὶ

ἔσται πῦρ ἀείζων ἀπτόμενον μέτρα καὶ ἀποσβεννύμενον μέτρα”, whose use of the word “world” (κόσμος) may be interpreted as “the inner world” rather than the “external world” based on the link made between the essences of “self” (*hox?*) and “smell” (*hoh*) in “αἱ ψυχαὶ ὁσμῶνται καθ’ Ἀιδήν”; that this is the case can be further corroborated by “θάλασσα ὕδωρ καθαρώτατον καὶ μιαρώτατον, ἰχθύσι μὲν πότιμον καὶ σωτήριον, ἀνθρώποις δὲ ἄποτον καὶ ὀλέθριον” — that is: how could “water” (*huh*) be not obnoxious to men if they are “fire” (*hoh*)? Everything flows (πάντα ῥεῖ) in the World of Flux, in contrary to the immoveable though changing human spirit (*hox?*) that acts as “fire in water” whilst kindled.

Such a gnostic narrative forces the present author to doubt the platonic and restant texts. The fragment “ὁδὸς ἄνω κάτω μία καὶ ὡυτή” by necessity is incompatible with the monist view of the Heracleitean Flux, which negates the strife in “εἰδέναι δὲ χρὴ τὸν πόλεμον ἔοντα ξυνόν, καὶ δίκην ἔριν, καὶ γινόμενα πάντα κατ’ ἔριν καὶ χρεών”; and thus, as the changeful only strives against the unchangeful, a probable scenario is that the Heracleitean Flux is not as extreme as painted by *Plátōn*, but rather that the theory was so much obscured under mysticism that one may say that *Perì Phýseōs* (5th Century B.C.) was written for no one beyond the Mystic, who might have maintained an ever-changing physical universe in chain with an everunchanging metaphysical one, even if the latter were considered a distant and subordinated version of the first — what *Plátōn* surely would not be sympathetic towards and prone to misuse the preference as an adoption, an interpretation which would later on cease to be corrected due the influence on his readership. Nevertheless, whether the Mystic held a dualistic or tripartite view of reality is ultimately educated speculation with the limited *corpus*.

What is certain in other hand is that his concept of “strife” (ἔρις) and “one and the same” (ἓν καὶ τό αὐτό) are familiar to the second category of the logician Charles Sanders Peirce’s Cenopythagorean Categories, formulated with Secondness as a reaction to Firstness — its monistic version — in a mirror-relation propagated in every dual relation — for example: in

the function of agent and patient to themselves. Peirce has described his three categories as “quality” (1), “reaction” (2), and “representation” (3), even if those terms are approximations at the best, for as mentioned in the case of Thirdness by the author:

The conception of a *third* is that of an object which is so related to two others, that one of these must be related to the other in the same way in which the third is related to that other.

— On a New List of Categories (1868 A.D.); Peirce.

That passage is enough to distinguish the peircean members from the one’s included in the *Órganon* (4th Century B.C.) as *katēgoríai*³⁹ — better named by the Scholastics as *praedicamenta* “(things) said prior” — whose author was concerned with Ontology rather than “Phenomenology”, that was how Peirce recognized the field — probably aware of Edmund Husserl’s *Logische Untersuchungen* (1900 A.D.) — before changing it later to “Phaneroscopy” — maybe in opposition to the german’s system —, towards which, if someone said “Although both Peirce’s Phaneroscopy and Husserl’s *Phänomenologie* seek to identify isolated phenomenons/phanerons, in warning of the ungraspable nature of Phaneroscopy to some minds, Peirce tells us “to be born again” [*The Seven Systems of Metaphysics* (1903 A.D.)] while Husserl affirms that the task of Phenomenology is not so trivial as simply “opening one’s eyes” [*Die Idee der Phänomenologie* (1907 A.D.)] — that is: although both agree that a third way of

³⁹ Peirce considered his predecessors deemed a category as “an element of phenomena of the first rank of generality” [*On Phenomenology* (1903 A.D.)] while affirming two types in the same work — the particular and the universal categories —: “The particular categories form a series, or set of series, only one of each series being present, or at least predominant in any one phenomenon. The universal categories, on the other hand, belong to every phenomenon”. The metaphysical categories are delimited, whereas the phenomenological one’s interconnective — that is: *Aristotélēs*’ categories divide reality in blocks as an encyclopaedia, whereas Peirce’s categories summarize the connections between the realities.

knowledge is necessary for the field of the phenomenon/phaneron – exemplified by Peirce’s hypothetical reasoning as fruit of the admission of new information as derivate from a step-by-step “conscious” process rather than from a pure instantaneous acknowledgement, and Husserl’s *Erkenntnis* in the psychical experience, the Greek *noûs* “intuition” – the first philosopher judged the field to be handled by obvious – though “conscious” — intuition whereas the second pointed to something demanding intentionality in the process, and thus both systems are irreconcilable at the basis” one would instigate a cherry-picking pseudo-problem; both Peirce and Husserl trusted their systems to intuition nevertheless, be one’s inferential (Peirce) or non-inferential (Husserl), fallible (Peirce) or universal (Husserl), weak (Peirce) or strong (Husserl), for in practise they only caused the philosophers to explore different aspects of the same field of study; in fact, Phaneroscopy in a glimpse acts in a way not reclusive to Phenomenology, for as the latter is interested on how humans see reality, the former under Peirce dwelt searching on which patterns and laws define how humans see reality: that is a decent description of why the Cenopythagorean Categories became the result of the extraction of the phenomenological content of numbers, maybe by accident confidence to Husserl:

Und überall handelt es sich nicht darum, beliebige Erscheinungen als gegeben festzustellen, sondern das Wesen der Gegebenheit und das Sich-konstituieren der verschiedenen Gegenständlichkeitsmodi zur Einsicht zu bringen. Gewiß, jedes Denkphänomen hat seine gegenständliche Beziehung und jedes, das ist eine erste Wesenseinsicht, hat seinen reellen Inhalt, als belief der Momente, die es im reellen Sinn komponieren; und andererseits seinen intentionalen Gegenstand, einen Gegenstand, den es je nach seiner Wesensartung als so oder so konstituierten meint.

— Die Idee der Phänomenologie (1907 A.D.); Husserl.

If Peirce advanced the psychical inherencies of language and Husserl the requirements of a pure psychical science, it is enough dedication for the phenomenologist's impetus:

Nur der Phänomenologe wird befähigt sein, die tiefsten Klärungen hinsichtlich der in systematisch konstitutiven Schichten sich aufbauenden Wesenheiten zu vollziehen und so der Begründung der Ontologien vorzuarbeiten, die uns so sehr fehlen.

— Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie (1913 A.D.); Husserl.

The spring of Phenomenology — which for now on will be treated as the progression of Husserl's system extended by the applications of Phaneroscopy — at a first glance seems to have advanced the trajectory to acknowledge Philosophy as part of Science, and yet, lacking tripartite foundations, one will need more than the *epokhē* — the act of maintaining constant wonder in order to apperceive phenomena — for a scientific understanding of the “transcendence of the immanent” — that is: the abstraction of the psychical — as well as the resolution of the problematic lack of consistent philosophical nomenclature as denounced by Peirce seeing himself forced to change the name of his doctrine (pragmatism) to “pragmaticism” — “*which is ugly enough to be safe from kidnappers*” [What Pragmatism is (1905 A.D.)] — in order not to be mistaken by the psychologist William James's *Weltanschauung*.

At first, we draw the principles of Tripartition off the Cenopythagorean Categories:

- (1) Monistic Principle of Independence: that the three realities (*i*, *a*, and *u*) cannot be reduced to one another.
- (2) Dualistic Principle of Incongruity: that the physical (*i*) and metaphysical (*u*) realities are equivalent opposites.

(3) Tripartite Principle of Interaction: that the physical (*i*) and metaphysical (*u*) realities are extremes intermediated by the psychical reality (*a*).

Starting with the recapitulation of the First Principle one must conclude its excellent — though not perfect — defense by Popper: at the pace that *Plátōn* reduced the Below to the Above, the autonomy of World 1 (*i*), 2 (*a*), and 3 (*u*) has been equated by the austrian writer, who, despite of the remark, failed miserably in the Second Principle: Popper's system treats the subsequent worlds as products of World 1 (*i*) under the shadow of evolutionistic arguments: “brute / vegetative matter from World 1 (*i*) becomes sentient matter in the emergence of World 2 (*a*), in turn opening the way for intellectual matter in the emergence of World 3 (*u*)”, but in case the reasoning is really considered, the terms follow that: “if the metaphysical reality (*u*) is man-made by the human soul (mental nature), so is the psychical reality (*a*) man-made by the human spirit (sensorial nature), as is the physical reality (*i*) man-made by the human body (material nature)” and absurdity is reached, for beyond that if we considered a point in time before humanity acquired language, in Popper's testimony World 3 (*u*) would not exist; however, if the Silurian Hypothesis is drawn through biological analogy, that posits an ancient Earth species might have acquired a kind of cognition similar to our own, we have no reason to doubt those beings would also acknowledge abstractions of numbers and geometric shapes.

For those who are interested in defending their popporean view yet accept the absurdity of human-like intelligence under the lack of identical abstraction — that is: that no “civilized” species would ever apply the number “three” – independently of their language – to two visible stones in case they were able to —, one could answer that the hypothetical civilization simply replicated Humanity's invention of the metaphysical reality in advance, but if he did so, further absurdity would be assumed, for beyond the necessity that an invention is only an invention

when not preceding its inventor in demand⁴⁰, in nothing it would be distinguished from *Plátōn*'s position regarding the nature of the World of Forms, which is only “seen” through the intervention of the soul with the “eye of the mind”.

If there is something taught by the mental experiment is that Tripartition also captivated the ideology of its inquirers. The master of *Aristotélēs* himself did not fully accept the Tripartite Principle of Interaction — despite revealing in *Tímaios* (4th Century B.C.) that the triadic relations are of primordial cosmic nature as well as the famous tripartite division of the human faculties created in *Politeía* (4th Century B.C.) —, for in *Phaídōn* (4th Century B.C.) *Sōkrátēs* was forced to committ sophistry: the neglect of Tripartition for the mixing of both the psychical and metaphysical principles in his *psykhē* in order to affirm the immortality of the soul — that is: he claimed the intermediary spirit (*a*) to be fusioned with the eternal soul (*u*) in escape from the decay of the momentaneous body (*i*):

Σκόπει δὴ, ἔφη, ὧ Κέβης, εἰ ἐκ πάντων τῶν εἰρημένων b τάδε ἡμῖν συμβαίνει,
τῷ μὲν θεῷ καὶ ἀθανάτῳ καὶ νοητῷ καὶ μονοειδεῖ καὶ ἀδιαλύτῳ καὶ ἀεὶ
ᾧσαύτως κατὰ ταῦτα ἔχοντι ἑαυτῷ ὁμοιότατον εἶναι ψυχῇ, τῷ δὲ ἀνθρωπίνῳ
καὶ θνητῷ καὶ πολυειδεῖ καὶ ἀνοήτῳ καὶ διαλυτῷ καὶ μηδέποτε κατὰ ταῦτα
ἔχοντι ἑαυτῷ ὁμοιότατον αὖ εἶναι σῶμα. ἔχομέν τι παρὰ ταῦτα ἄλλο λέγειν,
ὧ φίλε Κέβης, ἢ οὐχ οὕτως ἔχει;
— Φαίδων (4th Century B.C.); Πλάτων.

Sōkrátēs (*Plátōn*) is referring to the soul initially, stating that the body shall be abandoned and in consequence all sensation; thus mortals shall unite again with the eternal, which is *sophiā*

⁴⁰ Thus, the hypothetical scenario of time travel wherein the creation of a fictional character is executed before the original creator's act itself falls within the analogy of apples and oranges, as the fictional character contrasts with numbers for not being necessary, despite both archetypes to be ever-actual in the metaphysical reality (*u*).

(knowledge), but when *Kébbēs* expresses his fear that the soul may vanish after death, *Sōkrátēs* tries to appease him by bringing the argument that everything must come from its opposite, and thus the living ought to come from the dead, till arriving at the mix of the immortality of the soul with the unchanging nature of ideas — optimal for *Plátōn*, to whom only eternal truths are truths —, for as the prison — the body — is erased, the *psykhē* unites with the world of above:

Ἄρ' οὖν οὕτως ἔχει, ἔφη, ἡμῖν, ὦ Σιμμία; εἰ μὲν ἔστιν ἃ θρυλοῦμεν αἰεὶ, καλὸν τέ τι καὶ ἀγαθὸν καὶ πᾶσα ἡ τοιαύτη οὐσία, καὶ ἐπὶ ταύτην τὰ ἐκ τῶν αἰσθήσεων πάντα ἀναφέροντες, ὑπάρχουσιν πρότερον ἀνευρίσκοντες ἡμετέραν οὖσαν, καὶ ταῦτα ἐκείνη ἀπεικάζομεν, ἀναγκαῖον, οὕτως ὥσπερ καὶ ταῦτα ἔστιν, οὕτως καὶ τὴν ἡμετέραν ψυχὴν εἶναι καὶ πρὶν γεγονέναι ἡμᾶς· εἰ δὲ μὴ ἔστι ταῦτα, ἄλλως ἂν ὁ λόγος οὗτος εἰρημένος εἴη; Ἄρ' οὕτως ἔχει, καὶ ἴση ἀνάγκη ταῦτά τε εἶναι καὶ τὰς ἡμετέρας ψυχὰς πρὶν καὶ ἡμᾶς γεγονέναι, καὶ εἰ μὴ ταῦτα, οὐδὲ τάδε;

— Φαίδων (4th Century B.C.); Πλάτων.

Plátōn's (un)development of the Tripartite Principle is suspicious, and likely intentional; though the only certainty graspable the present author is its widely adoption in subsequent sects of the Western Tradition, specially by Church Fathers such as Sanctus Augustinus:

Ratio profecto aut animus est, aut in animo. Melior autem ratio nostra, quam corpus nostrum: et corpus nostrum nonnulla substantia est, et melius est esse substantiam, quam nihil: non est igitur ratio nihil. Rursum, quaecumque harmonia corporis est, in subiecto corpore sit necesse est inseparabiliter, nec aliud quidquam in illa harmonia esse credatur, quod non aequo necessario sit in subiecto illo corpore, in quo et ipsa harmonia non minus inseparabiliter. Mutabile est autem corpus humanum, et immutabilis ratio. Mutabile est enim omne quod semper eodem modo non est. Et semper eodem modo est, Duo et

quatuor, sex. Item semper eodem modo est quod est, quod quatuor habent duo et duo; hoc autem non habent duo: duo igitur quatuor non sunt. Est autem ista ratio immutabilis: igitur ratio est. Nullo modo autem potest, mutato subiecto, id quod in eo est inseparabiliter non mutari. Non est igitur harmonia corporis animus. Nec mors potest accidere immutabilibus rebus. Semper ergo animus vivit, sive ipse ratio sit, sive in eo ratio inseparabiliter.

[...]

Quamobrem si anima subiectum est, ut supra diximus, in quo ratio inseparabiliter, ea necessitate qua quaeque in subiecto esse monstrantur, nec nisi viva anima potest esse anima, nec in ea ratio potest esse sine vita, et immortalis est ratio; immortalis est anima.

— De Immortalitate Animae (386 A.D.); Augustinus.

But even if the power of God were to rely on authority as much as a note of Nietzsche⁴¹, and attempts raised to firm Modern Philosophy as Science continued to fail, nothing would hinder those who prefer their own truths of extremism to eventually hate their own narrative likewise — and in shakespearean despair prefer to betray both as Hamlet to Rosencrantz and Guildenstern:

I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late — but wherefore I know not — lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this

⁴¹ “*Die ‘scheinbare’ Welt ist die einzige; die ‘wahre Welt’ is nur hinzugelogen*” [*Götzen-Dämmerung* (1889 A.D.); Nietzsche].

brave o'erhanging firmament, this majestical roof fretted with golden fire,
why, it appears no other thing to me than a foul and pestilent congregation of
vapors. What a piece of work is a man! how noble in reason! how infinite in
faculty! in form and moving how express and admirable! in action how like
an angel! in apprehension how like a god! the beauty of the world! the
paragon of animals! And, yet, to me, what is this quintessence of dust? man
delights not me; no, nor woman neither, though by your smiling you seem to
say so.

— Hamlet (c. 1601 A.D.); Shakespeare.

The real poet wrestles with the dualistic stage, and that's why Shakespeare — though
with unknown merits in Metaphysics and Normativism⁴² — was a great phenomenologist; the
real instructor wrestles with the dualistic ethics, and that's why Nietzsche — though a mediocre
poet and metaphysician — made valuable service to the normative sciences; and the real
inquirer wrestles with the dualistic world-view, and that's why *Plátōn*⁴³ — though a weak
normativistic and on phenomenologist — was a great metaphysician.

As Logic is exclusively tripartite, so is its object: reasoning can be inductive (*i*), abductive
(*a*), and deductive (*u*); further, the participants of logical operations can be divided into
unconscious (*ll*), semi-conscious (*ŵ*), and conscious (*w*) processes. The previous list is applicable
to the historical fields— whose main function is the gathering and explanation of data *qua* data
such as History, Anthropology, and Experimental Psychology —, scientific fields — divided

⁴² Certain terms coined by Peirce in his *A Detailed Classification of the Sciences* (1902 A.D.) and *An Outline Classification of the Sciences* (1903 A.D.) will be replicated and even slightly modified in the present work.

⁴³ *Plátōn*'s subtle acknowledgement of trichotomic relations in *Tímaios* (4th Century A.D.) seems sufficient — at least for the present author — to consider him beyond a typical dualist.

at the most basic level as Idioscopy (*i*), Philosophy (*a*), and Mathematics (*u*) —, and the departments of logic — exclusively concerning the validation of knowledge, which is beyond Science — in the following manner: physical fields such as Physics require Experience and Induction in order to detect (\mathbb{I}), identify (\mathring{w}), and know (w) physical events; psychical fields such as Phenomenology require Intuition and Abduction in order to detect (\mathbb{I}), identify (\mathring{w}), and know (w) psychical events; and metaphysical fields such as Number Theory require Reason and Deduction in order detect (\mathbb{I}), identify (\mathring{w}), and know (w) metaphysical events.

The influence of Tripartition is indeed so powerful in the human psyche that further classification following its precepts is shown in Philosophy: Normativism (*i*), Phenomenology (*a*), and Metaphysics (*u*) in order, due the fact that the first field is directed towards our actions in the physical reality and its object is behaviour; the second due the fact that it is directed towards our actions in the psychical reality and its object is the *nóēma* — as remarked Husserl in his works⁴⁴ —; and the third due the fact that our actions are directed towards the metaphysical reality and its object is language itself.

It is important to notice that the core of the Pangaeon Code as understood by the present author is concerned with Grammar or the General Reasoning of Metaphysics — thence the ultimate importance of the whole philosophical baggage —, optimal for the correct use of its instrument (language), at the same degree that the instruments of Phenomenology (poetry) and Normativism (custom). Furthermore, the quintessential status of Tripartition will enlighten under the management of the guiding principles of truth — that is: Induction, Deduction, and Abduction — in order to maintain their scientific value.

⁴⁴ “*Das Noema überhaupt ist aber nichts weiter als die Verallgemeinerung der Idee der Bedeutung auf das Gesamtgebiet der Akte*” [*Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie* (1903 A.D.); Husserl].

Take the parallel of the “problem of induction”: in his *An Enquiry concerning Human Understanding* (1748 A.D.), David Hume assumed that “*from causes which appear similar we expect similar effects*” in pondering the insecurity provided by *inductio*, that once unable to repeat the certainty of *deductio*, must thenceforth have its practical uses relegated to pure luck, a conclusion culminating in Popper’s *Logik der Forschung* (1934 A.D.), whose regard to determine the truth-value of a scientific theory led him to forsake the probable for the unfalsifiable. In no moment in his work Popper did negate “Induction”, as each ratiocination has a realm of its own, and the one’s of Induction and Deduction are the physical and metaphysical in sequence, it is not difficult to imagine the inductive as experiencing what one eats, how one moves, or the destiny one directs himself, and the deductive as the reasoning of what a axiom says, how one may prove a calculation, or the appropriate reformulation of a sentence; but as the first option is more graspable (*i*), so it better suited for the following excerpt: “considering Historical Induction (*l*) — the bare detection, as when someone glimpses a figure moving by the woods, independently on whether it was something actual or not —, Scientific Induction (*w*) — the constant identification, as when there is no longer a figure but a predator, moving with its claws clearly visible midst the dark vegetation starting to chase the walker whilst emitting vibrations through the air, uninterrupted increase of odour, and constant visual feedback —, and Logical Induction (*w*) — the mature knowledge, as when all the factors of a genuine interaction with a predator are digested and pondered plus recreated through the replication of previous factors aided and maintained by memory — it is concluded: the first — more prominent — occurs at all moments of experience; the second — reclusive — is functional sometimes even in dreams; and the third — almost rare — does not exist without the highest level of attention.”.

Thus matters of logic indeed are no different than the previous example: Induction in itself is not about probability according to Tripartition; its knowledge comes through the

mapping and replication of experiences, and as consequence its nature was never meant to corroborate the future, but rather to ascertain the present and past experiences. *Inductio* has been treated syllogistically — whereas the *epagōgē* in *Aristotélēs* wields the first principles in order to the syllogism to occur as a mixture of both experience and intuition —, but Induction is not syllogistic — in the sense that it does neither affirm general conclusions nor is based upon a plurality of premises —, and its treatment as an “inferior” — in the sense of not equivalent though still different — form of *deductio* is against Tripartition, and the reason why *Aristotélēs* — ignoring knowledge through universals in the metaphysical as equivalent to knowledge through particulars in the physical — maintained that all standing information (*epistēmē*) required reason:

Οὐδὲ δι’ αἰσθήσεως ἔστιν ἐπίστασθαι.

— Αναλυτικὰ Ὑστερα (4th Century B.C.); Αριστοτέλης.

Anyway, the greatest mischaracterization of the problem of *inductio* has been its confusion with Hypothetical Abduction: an example of similar stature as once provided by Peirce is the one of a pocket full of objects, whose wearer decides to insert his hand and remove a certain quantity of them; of the first sample only objects of the same kind were withdraw, which instigated their seizer to repeat the process a couple of times, despite all ending up with the particular cases demonstrating the same result; now, what guiding principle of truth may we extract from this? Surely no one knows whether or not the Sun will rise tomorrow, though we expect so, and aspire to, but even if we are so desperate in order to assign a ratiocination dedicated to the problem, we should not misname it as *inductio*, for a ratiocination whose structure is the demonstration “*it is a fact that* until now all the times the wearer has removed objects from his pocket they were of the same kind” besides the conclusion “*maybe* next time the wearer removes objects from his pocket they will be of the same kind” before the premise “*because/if* all the objects inside his pocket are of the same kind” is not as fundamental as

Induction — as previously described — beyond being just a potential counterpart of Abduction as henceforth expressed when comparing the ratiocinations: “Induction: *It is a fact that* those swans we are seeing are white (demonstration) & *Because/if* all swans are white (premise) > *Necessarily* those swans are white (conclusion). Abduction: *It is a fact that* those swans we are seeing are white (demonstration) & *Necessarily* those swans are white (conclusion) > *Because/if* all swans are white (premise). Deduction: premise: *Because/if* all swans are white (premise) & *Necessarily* those swans are white (conclusion) > *It is a fact that* those swans we are seeing are white (demonstration)”. The only difference between “*inductio*” and Abduction is potentiality, and thus if one were to increment “all swans this one saw were white” with the popporean “*Alle Schwäne sind weiss*” he would play with semantics — or rather pragmatics — for not opting for “all swans may be white”, and thus discarding traditional *inductio* as a guiding principle of truth — assuming of course that the demonstrations, premises, and conclusions are faithful to reality⁴⁵. Further, it is noticeable that one of the reasons of the despising of *inductio* as Induction through the centuries lies on its silent nature: if you just happened to see a bird flying away, the only inductive conclusion you now have is that a bird just flew away; but it would be childish to contempt it, for as Induction is tautological, Abduction is explanatory, and Deduction reflexive.

§ 2.6 Abductive Reasoning in Psychical Phenomena

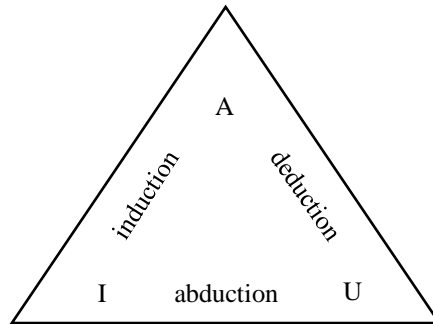
As a recapitulation of the final remarks of the previous paragraph and intended that solely by tracing the tripartite foundations of what Peirce called “*abduction*” any doubt may be put to rest is that this one reworks the peircean triangle:

⁴⁵ Ironically in the referred case their premises are not as there is a species of black swans native to Australia, which would falsify any claim containing such arguments.

(*u*) *A priori*: conclusion (*u*) & premise (*a*) > demonstration (*i*)

(*a*) *A interiori*: demonstration (*i*) & conclusion (*u*) > premise (*a*)

(*i*) *A posteriori*: demonstration (*i*) & premise (*a*) > conclusion (*u*)



An excerpt of many samples:

“Historical Induction (*ℓ*): demonstration (*i*): it is a fact that coalescent falling lights show themselves for an instant at the twilight sky in front of the observer; premise (*a*): because/if coalescent falling lights at the twilight sky appear to be a group of meteors; and conclusion (*u*): necessarily meteors show themselves for an instant at the twilight sky. Scientific Induction (*w*): demonstration (*i*): it is a fact that coalescent falling lights show themselves for an instant at the twilight sky before producing impact explosions and craters in front of the observer, who looks at the surviving solid objects of outer space; premise (*a*): because/if solid objects of outer space that happen to survive their entrance on the atmosphere till the production of impact explosions and craters are called meteorites; conclusion (*u*): necessarily meteorites produce impact explosions and craters after being coalescent falling lights showing themselves for an instant at the twilight sky. Logical Induction (*w*): demonstration (*i*): it is a fact that — through the presence of witnesses, video recordings, trajectory descriptions, and a series of other data-contributor factors — that coalescent falling lights show themselves for an instant at the twilight sky at a determined point in space and time — as captured by multiple sensors — before producing impact explosions and craters again at a determined space and time in front of the

observer and machines, who examine the surviving solid objects of outer space under a strict set of criteria aided by the collection and examination of samples; premise (*a*): because/if solid objects of outer space — as indicated by its chemical composition, calculated trajectory, *et cetera* — that happen to survive their entrance on the atmosphere and coincide with a list of other required characteristics such as the production of impact explosions and craters are called meteorites; and conclusion (*u*): necessarily meteorites through multiple examinations that corroborate the collected data produce impact explosions and craters after being coalescent falling lights showing themselves for an instant at the twilight sky as recorded, measured, and predicted by the equipment.

Historical Abduction (*ll*): demonstration (*i*): it is a fact that water transmits the idea of an alienable innovative corporal essence (*u*) to the human psyche; conclusion (*u*): necessarily the indefinite “feeling of water” is originated due the physical manifestation of its object, whose liquid state must be interpreted by the human psyche as indissociable from the idea of an alienable innovative corporal essence (*u*) itself; premise (*a*): because/if water is of alienable innovative corporal essence (*u*). Scientific Abduction (*w*): demonstration (*i*): it is a fact that water (*huh*) is not proper in poetry to be represented by the seen image (*hih*); conclusion (*u*): necessarily the difference between the ungraspable essence of water and the graspable essence of the seen image bars even the most poetical intent as the alienable innovative corporal essence (*u*) is in perfect opposition to the inalienable conservative corporal essence (*i*); premise (*a*): because/if the alienable innovative corporal essence of water (*huh*) and the inalienable conservative corporal essence of the seen image (*hih*) are disassociative. Logical Abduction (*w*): demonstration (*i*): it is a fact that the physical object that is the ocean is directly linked with the metaphysical object that is chaos; conclusion (*u*): necessarily the chaotic attributes of the ocean — an immeasurable, incomprehensible, and unpredictable manifestation of the alienable innovative corporal essence (*u*) — incite a psychological association to be generated midst entities

of opposed realities (psychical and metaphysical); premise (a): because/if the ocean and chaos share the same attributes irrespective of their realities.

Historical Deduction (ℓ): premise I⁴⁶ (a): because/if it is said that every natural number — except one — is a positive successor of another natural number; conclusion (u): necessarily a whole number — except zero — is a successor of another whole number; demonstration (i): it is a matter of seemingly fact that a group of objects aided by one element is now represented by the succeeding number of its previous quantity. Scientific Deduction (w): premise I (a): because/if it is said that every whole number — except zero — is a positive successor of another whole number; premise II (a): because/if it is said that no two different whole numbers possess the same successor; conclusion (u): necessarily two different whole numbers — except zero — are not the positive successors of the same number; demonstration (i): it is a fact that two groups of objects of different quantity when subjected to discard each a member will not be represented by the positive successor of the same natural number. Logical Deduction (w): premise I (a): because/if it is said that every whole number — except zero — is a positive successor of another natural number; premise II (a): because/if it is said that no two different whole numbers possess the same successor; premise III (a): because/if it is said that one is the successor of zero, two is the successor of the successor of zero, *et cetera*; premise IV (a): because/if it is said that the sum of a number A and the succession of a number B is equal to the succession of the sum of number A and B: conclusion (u): necessarily the sum of two successions of zero being equal to the succession of the succession of zero plus zero next to the consideration that the succession of zero is one and the succession of the succession of zero is two results that one (succession of zero) plus one (succession of zero) equals two (succession of the succession of zero); demonstration (i): *id in orbe*".

⁴⁶ Multiple premises were assigned for Deduction due its normative nature; if one were interested he could also increment the demonstrations for Induction likewise in accordance with its complexity.

One might conclude through the latter passage that the resulting step of a ratiocination is almost useless: be it a conclusion for Induction — ratifying what is already known —, a premise for Abduction — explaining the obvious —, or a demonstration for Deduction — showing the unnecessary —, their force is not perceived at a first glance as fundamental, and this could elucidate why Peirce did not notice the premise of Deduction to be lengthier than the one of Induction, as he mistook its conclusion for its premise and its demonstration for its conclusion — largely influenced by *Aristotélēs*' zeal for secondary premises at the price of neglecting deductive demonstrations altogether — in an equivalent manner how in his *Induction, Deduction, and Hypothesis* (1878 A.D.) the north-american did not committ *inductio* as Hypothetical Abduction but rather as Hypothetical Induction.

If aristotelean logic is still used as *materia prima* the opinion of resulting steps of ratiocination as worthless will not cease — as shown by the following excerpt: “in *Induction, Deduction, and Hypothesis* (1878 A.D.) the thought process ‘Peircean Induction: Case: these beans are from this bag & Result: these beans are white > Rule: all the beans from this bag are white’ in fact is ‘Hypothetical Induction: Premise: because/if these beans are from this bag & Demonstration: it is a fact that these beans are white > Conclusion: *maybe* all the beans from this bag are white’ and not ‘Actual Induction: Premise: because/if these beans are from this bag & Demonstration: it is a fact that these beans are white > Conclusion: *necessarily* some of the beans from this bag *were* white’, as ‘Peircean Hypothesis: Rule: all the beans from this bag are white & Result: these beans are white > Case: these beans are from this bag’ in fact is ‘Hypothetical Abduction: Conclusion: *maybe* all the beans from this bag are white & Demonstration: it is a fact that these beans are white > Premise: because/if these beans are from this bag’ and not ‘Actual Abduction: Conclusion: *necessarily* all the beans from this bag are white & Demonstration: it is a fact that these beans are white *and subjected to the power of a god-like being who does not accept the existence of white beans except when they are in front*

of the bag whence they came and left the rest of the white beans > Premise: because/if these beans are from this bag that is *subjected to the power of a god-like being who does not accept the existence of white beans except when they are in front of the bag whence they came and left the rest of the white beans* and ‘Peircean Deduction: Rule: all the beans from this bag are white & Case: these beans are from this bag > Result: these beans are white’ in fact is ‘Actual Deduction I: Conclusion: necessarily all the beans from this bag are white & Premise: because/if these beans are from this bag *and* all the beans from this bag have the same color as the beans that left them *and* these beans are white > Demonstration: it is a fact that these beans are white *and that* all the beans from this bag have the same color as the beans that left them *and that* these beans are from this bag’ or ‘Actual Deduction II: Premise I: because/if all the beans from this bag are white + Premise II: because/if these beans are from this bag & Conclusion: necessarily these beans are white > Demonstration: it is a fact that all the beans from this bag are white *and that* these beans are from this bag’.

Now one might conclude through the latter passage that the resulting step of a ratiocination is by no means useless: Induction’s conclusion — though tautological — still becomes a window of knowledge for its thin premise, Abduction’s premise — though explanatory — still recapitulates its discoveries, and Deduction’s demonstration — though reflexive — is still in accordance with its large premise; this structure is validated by the Tripartite Principles, to whom Peirce — despite acquainted with the Cenopythagorean Categories — evacuated; leaving further trouble to his depiction of *abduction*, whose dependence on context was never clarified — as in the last examples — even when its tendency for discovery has been stressed after the relegation of *hypothesis* or Hypothetical Abuction as the third fundamental guiding principle:

The first starting of a hypothesis and the entertaining of it, whether as a simple interrogation or with any degree of confidence, is an inferential step which I propose to call *abduction* [or *retrospection*]. This will include a preference

for any one hypothesis over others which would equally explain the facts, so long as this preference is not based upon any previous knowledge bearing upon the truth of the hypotheses, nor on any testing of any of the hypotheses, after having admitted them on probation. I call all such inference by the peculiar name, abduction, because its legitimacy depends upon altogether different principles from those of other kinds of inference.

— Abduction and Induction (1901 A.D.); Peirce.

As *abduction* was no longer a simple hypothesis — a “may-be” —, but rather a promising explanation with value for later research and inquiry — a suspicion instigating the scientific method —, it could be labelled as Historical Inductive Abduction and found at the beginning the following list: “Historical Inductive Abduction: which furnishes a detective explanation — that is: one able to be correct as a functional hypothesis not yet disproven and suspected to be true —; Scientific Inductive Abduction: which furnishes an identifying explanation — that is: one not only able to be correct, but whose attributes have been noticed to work a probable hypothesis of likely truthness —; Logical Inductive Abduction: which furnishes a knowledgeable explanation — that is: one whose stature as obligatory hypothesis is unchallengeable and necessarily true —; Hypothetical Historical Inductive Abduction: which furnishes a potential detective explanation — that is: one possible to be a functional hypothesis, even though no proof that it can or cannot is considered —; Hypothetical Scientific Inductive Abduction: which furnishes a potential identifying explanation — that is: one not only possibly correct, but whose attributes may work a probable hypothesis of likely truthness —; and Hypothetical Logical Inductive Abduction: which furnishes a knowledgeable explanation — that is: one whose stature as obligatory hypothesis might be unchallengeable and necessarily true”.

Proper interpretation of the previous passage allows one not only to impair any confusion whatsoever made between Peircean Abduction (Historical Abduction outside the psychical realm) and Inference to the best Explanation (Scientific Abduction outside the psychical realm) but also to be perplexed by the obscurity in which their knowledgeable equivalent (Logical Abduction) has been enclosed until its discussion in the present work — a misfortune indeed, but whose necessity dictates its manifestation.

If Peirce did not clarify the essential role of context in *abduction* it was because Peirce did not account *abduction* as a strong inference in order to recognize its obligatory truth function, and if Peirce did not account *abduction* as a strong inference in order to recognize its obligatory truth function it was because he negated any knowledge through psychical phenomena, and if Peirce negated any knowledge through psychical phenomena it was because Peirce deemed knowledge exclusive to reason, which would ultimately ignore anything of comparable depth coming from Intuition — in the sense of a cognition not determined by previous cognitions —, whose method (*abduction*) would yield no proof in the peircean view of the scientific method, which is just a tree grown from the aristotelean foundations of logic, themselves roots whereon a thriving bird made abode:

Abduction is the process of forming an explanatory hypothesis. It is the only logical operation which introduces any new idea; for induction does nothing but determine a value and deduction merely evolves the necessary consequences of a pure hypothesis.

— The Nature of Meaning (1903 A.D.); Peirce.

Surely the peircean treatment of the guiding principles is worthy of respect, and his insight of their nature splendid, which suffices in justifying one's task of relocating this bird to the promising tree, where the serpent misses its meal, for the reason why *inductio* has been improperly labelled by Peirce, and its proper form together with Logical Abduction escaped his

notice is because his pillars not only were not designed to hold them but also threatening to their very existence; incompatible with Tripartition, the aristotelean *dictum* maintains that knowledge is not equivalently taken by the different currents of thought, but if Peirce was instigated so furiously to detract its opposite, one should not blame *Aristotélēs*, for it was Peirce's own creation that impelled the saying “*our idea of anything is our idea of its sensible effects*” or more precisely:

Consider what effects, that might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object.

— How to Make our Ideas Clear (1878 A.D.); Peirce.

Thus the doctrine of Pragmati(ci)sm negated speculation — in the sense Latin *speculor* /'spe.ku.lɔr/ “I observe” regarding non-objective / psychical / non-formalized truths —, and if speculation was negated, so were the mysteries — the non-objective / psychical / non-formalized truths —, and Philosophy could finally carry a status akin to the positive sciences.

How exactly we were supposed to reject speculation is important to the present work: by the rejection of primitive concepts. In affirming our ideas of something are the sensible effects they produce, Peirce loses no effort in mixing an entity with another, as he did for example consider “heaviness” as a thought formalizing the physical factors involving objects falling at a certain occasion under the disguise that thought and function must be inseparable; but under such lines there would be no difference between the occurrence of physical phenomena and the physical phenomena themselves, and it would behave as though one said “destruction” — that is: the occurrence of retrocessive resistance as intension from a physical reference (*ʔhiuχk*) — to be the same as the (physical) thing in destruction (*əʔik*). But rather than the founder of Modern Semiotics confounding representation and representant, it seems that he considered insensible representants to be representations, which would turn anyway his examples

intellectually dishonest, for whoever says that our idea of “heavy” is applied to something because it happens to fall in a certain way when not impelled by the lack of opposing forces is not the same person who would bother to explain its mysterious relation towards “light” or the peculiar nature of emotions, as one might say “is our idea of ‘anger’ thus the sum of actions we perform when in such state? Such as hitting objects by no reason and being prone to shout erratically at people? And what about when we do not act as expected? ‘Anger’ is thus a potential to those sensible effects? A silent trigger? But would it not — bringing whatever follows as a chain of cause-effect — be beyond those effects?”.

In sum: Peirce’s *dictum* did not solve the problem of primitive concepts, indeed it just released a pseudo-solution apparently motivated by his admiration for the determinative nature of the fields of Idioscopy, that may have troubled him by posing a problem: “although in Idioscopy determination is made objectively — that is: in relation to physical phenomena —, in Philosophy the subjective — that is: the psyche — rules all”. Maybe in Peirce’s mind if Philosophy could not be “saved” at least it should be not “condemned”; that’s how the present author interprets the practical function of Pragmati(ci)sm after diagnosing its foundational importance on the concept of clearness of apprehension, which ideally would neglect primitive concepts altogether in order to negate the mysteries — as when Peirce once treated a force as the sum of vectors in a diagram instead of admitting its subjective nature as *hax* —, but whose sole hope must have ultimately relied on *abduction*, an inference not mirrored with Intuition — thus disassociated from psychical phenomena — and at the same time essential to the scientific method for its role on the creation of theories; in fact, Peirce himself recognized Pragmati(ci)sm as the doctrine of *abduction*, and before this one points out its inconsistencies, the creator’s prejudice should not be left out: the north-american — in a platonic manner — judged subjective truths to be no truths at all, causing himself to limit our interpretation of concepts to their effects in the physical reality — let us call it the grinding stone of his efforts directed

towards the logic of discovery — when it evidently is not the case; the reason has already been presented, and its understanding is enough in order for one not to be misled by *Wortspiel*:

We have no power of intuition, but every cognition is determined logically by previous cognitions.

— Some Consequences of Four Incapacities (1868 A.D.); Peirce.

At a first glance one could seek aid by the cosmological argument, and insist that “for any functional enclosed system either an external cause or a set of elementary principles — when truly enclosed — is required, otherwise information within that system is translated *ad infinitum*”, but if such instance were to be opted Peirce’s infringement would neither be addressed nor coopted, for an unescapable — in the worst sense — reasoning has been set:

On the other hand, since it is impossible to know intuitively that a given cognition is not determined by a previous one, the only way in which this can be known is by hypothetic inference from observed facts. But to adduce the cognition by which a given cognition has been determined is to explain the determinations of that cognition. And it is the only way of explaining them. For something entirely out of consciousness that may be supposed to determine it, can, as such, only be known and only adduced in the determinate cognition in question. So, that to suppose that a cognition is determined solely by something absolutely external, is to suppose its determinants incapable of explanation. Now, this is a hypothesis that is warranted under no circumstances, inasmuch as the only possible justification for a hypothesis is that it explains the facts, and to say that they are explained and at the same time to suppose them inexplicable is self-contradictory.

— Questions concerning Certain Faculties (1868 A.D.); Peirce.

The statement corroborates the suspicions of the present work that Peirce designed Pragmati(ci)sm with the following objective in mind: primordially to fix clearness of apprehension in order to abolish the subjective nature of psychical phenomena to his enterprise and ultimately to reclaim abduction as the “objective” pillar of scientific endeavour, which could only reach the expectations if the first intent succeeded, otherwise the non-intentional nature of the mysteries would still be the foundations of the intentional *abduction*, and thus of all sciences — that is: *abduction* should be detached from psychical phenomena.

This is no *ad hominem*, in fact it is an *ab homine*: the present author — once a pragmati(ci)st — has been remotely attracted by the peircean doctrine due its promise to solve intellectual confusion, and thence show how a bunch of “meaningless gibberish” — as Peirce named — ontological debate has been in history: “suffice it to say once more that pragmatism is, in itself, no doctrine of metaphysics, no attempt to determine any truth of things. It is merely a method of ascertaining the meanings of hard words and of abstract concepts [*Pragmatism in Retrospect: A last Formulation* (1906 A.D.)]”; not only a mean to prevent two philosophers to digress the topic of their discussion but also how to weight upon their pondering in the proportion of how two physicists use the same measurement for their calculations. Peirce — someone who admired the clearness provided by the revolution in natural sciences — did his best to improve the institution of humankind, and that’s why Pragmati(ci)sm should be taken as an uncalibrated love that would rather damage than comfort — mixing “something” with the “occurrence of something”, the effects of a point in a diagram with the point itself, the dimension with its coordinates, *et cetera* — but never cease to care.

§ 2.7 The Recovery of Webs of Thought

It has been the hallmark of the latter paragraph the importance of admitting Abduction as the guiding principle of psychical phenomena and denote that the subjective truths in

Philosophy are so much essential as objective truths in Idioscopy — known by Induction — and exact truths in Mathematics — known by Deduction —, but only now this one proposes a further clarification of the matter with the intent to extrapolate the theory and dive into practise.

As an illustration, let us raise some concerns regarding a peculiar abductive example previously mentioned: the god of beans. One might be in temptation to invert the order of the ratiocination — that is: to retrocede the premise to the base of the triangle — with the intent to equate it with deductive thinking, but then a miscalculation would have been made, for in an abductive chain the premise can only be extracted after the demonstration — in this case the inverse of deductive thinking; as one only knows that water inspires in the spirit the feeling of the indefinite because of the demonstration that it does so —, with the context provided by the former in accordance with the sophistication of the latter, otherwise a simple model interacting with such intricate premise would inspire the process to be Hypothetical Deduction; and further, as the sample pertains to Logical Inductive Abduction, its list of evidences consists of events practised in the physical reality but executed by conscious minds, whose webs of thought are recoverable through context inspection, those prone to be fiercely challenged as one might disdain the absurdity of the model — no one expects that much from beans —, be its absurdity — a matter of probability — not concerning its truthness — a matter of necessity —: the ratiocination was called “god of beans” and not “mortal of beans” in order to stress the necessity of its knowledge, as in the World of Flux potentiality is always a threat to him who desires to insert white beans within a bag; he could be jailed, burnt, struck by a meteorite, *et cetera* before even having started to gather his beans, and by necessity one should deal with the webs of thought of a god if he plans to be sure about what must be inside the bag, besides keeping in mind that any stream of thought is only correct if it corresponds to reality — that is: that the craftsman is not deceptive in this particular case.

Of course, one might complain as consequence: “the situation — even if worthy of necessary knowledge due the degree of narrative license endeavoured — is an absurd — not only in the sense of probability, but also of results — if phantastical settings are the appropriate focus of such logical method, that would yield no practical bearings”; a fair and reasonable criticism for sure, whose destinatory is compelled not only to affirm the referred example as indeed a poor instance for the demonstration of full fledged explanatory nature of abductive thinking, but also to ascertain the incorrectness of the statement that the logic of discovery is limited to “phantastical settings” — in the sense of merely conjectures — and that no mortal would be capable of devising and acquiring knowledge (*w*) through Abduction.

In the same way the legitimacy of deductive thinking relies on the unchanging nature of its environment — it doesn’t matter how many times one counts, 1 plus 1 will always equal 2 — and the legitimacy of inductive thinking on the constant presence of records throughout the changing nature of its environment — be it as weak as one’s memory or as strong as the entire corpus academic dissertations, both of which require constant revision in the World of Flux — so is the logic of discovery supported by the standing web midst the Below and the Above, a trail wherein thoughts pass, and whose nature forbids itself to corrode even when they die, in order to serve as a way for others to come — in the condition that they still experience the world in the manner of their ancestors —; and so it is that the webs of thought are at the same time mundane and eternal, for they give the living access to the unchanging drawings made by the dead in wonder of the changing images.

§ 2.8 Paleolithic Codes

Diving into practice; in the last centuries linguists have noticed that the most widespread dialects of the world — now spoken by half of the global population — must descend from an ancestor known as Proto-Indo-European, which — under the Kurgan Hypothesis as raised by

philologist Otto Schrader and archaeologist Vere Gordon Childe but popularized by Marija Gimbutas in *The Prehistory of Eastern Europe* (1956 A.D.) — was probably spoken almost 6000 years before present within the Pontic-Caspian Steppe by the Yamnaya Culture [3300-2600 B.C.] and/or related tribes before ultimately diverging into a series of migrations and cultures that culminated in the present phase. If all this has been achieved it was due the availability of physical evidence together with the efforts of archaeologists, geneticists, and linguists who contributed to the whole picture.

Despite the magnitude of the problem imposed, since the Anatolian branch was rediscovered through the decipherment of Hittite, Palaic, Lydian, and Luwic Languages in the 20th Century a series of debates concerning its relation with Core Proto-Indo-European — that is: every branch except Anatolian — has been generated: in Hittite — for narration's sake —, it is a common feature the -r/n- declension in rare Latin words such as *iecur* /'jɛ.kur/ “liver” — of genitive *iecinoris* /jɛ.'ki.nɔ.ris/ “of the liver” —; gender system based on animate and inanimate in contrast with masculine, feminine, and neuter of Greek; simple verbal conjugation in comparison with the complex system of Sanskrit; and a richer system of suffixes nowhere seen in any core indo-european language. It is no wonder that the archaeologist Andrew Renfrew in his *Archaeology and Language: The Puzzle of Indo-European Origins* (1987 A.D.) proposed an alternative model of migrations for the linguistic family through the dispersion of farming in Eurasia by 7000 B.C. with the starting point in Anatolia, despite a titanic body of counter-evidence having appeared in sequence invalidating so many points of his hypothesis that nowadays it is totally discredited; beyond the archaeological and genetical arguments, there are linguists such as the hittitologist Kloekhorst who judge that the set of features diverging Proto-Anatolian from Proto-Indo-European to be in accordance with a short model of roughly 800 years of their split in 4100 B.C. — or between 4400 B.C. and 4000 B.C. according to Manjusha Chintalapati, Nick Patterson, and Priya Moorjani in *Spatiotemporal Patterns of*

Major Human Admixture Events during the European Holocene (2022 A.D.) —, definitely incapacitating any version in which the process occurs 2000 years earlier.

Whilst devising the present work, the anatolian part has been contained in an article entitled *The Genetic History of the Southern Arc: A Bridge between West Asia and Europe* (2022 A.D.) recently published in *Science* by an international research group including estimated names such as Iosif Lazaridis and David Reich whose conclusion in the distant field of Archaeogenetics was that Proto-Anatolian did not come from the Steppe. The paper's team detected no Yamnaya ancestry in anatolian individuals during the Calcolithic and Bronze Age periods, plus the fact that the inverse was also not found, and thus it became more logical for them to see the source of both to lie elsewhere. This does not mean of course Gimbutas' model was abandoned, just that the Caucasus Hypothesis is an extension — not an alternative — to the Kurgan Hypothesis, in the sense that it supports a Steppe Homeland for the languages descending from Core Proto-Indo-European though distancing itself when considering languages with close affinity to Hittite as vestiges of an earlier migration coming not from the Pontic-Caspian Steppe as previously assumed but rather from Western Asia — as proposed by Max Planck Institute researcher Johannes Krause in a 2016 lecture at Moscow or partially by indo-europeanists *Gamkrelidze* and *Ivanov* in *Indovropejskij Jazyk i Indovropejcy* (1984 A.D.) —, where the researchers of the Southern Arc consider as the source of both groups.

Dissecting further into the distant past is not adviseable, and it must be admitted that any system we explore beyond the Pangaeian Code will inevitably stray away from the non-arbitrary guidelines of its creator, summoning in a way or another speculation; anyhow, as discussed previously on the theme of Abduction, if premises must be devised in order to be tested on whether or not they account through extraordinary means conclusions and demonstrations, this specific type does not necessarily resemble the wild “non-sense”, the probabilistic “educated speculation”, the promising “inference to the best explanation”, or even the certain

“knowledge”. What will define the rank of a hypothesis is its degree of fidelity towards all known phenomena and the consideration of its explanatory power to the same; with the Name-Giver’s system as starting point.

Take the matter over the peculiar use of consonantal clusters for complex codifications of phememes in the already presented transitional tables: if one considered the initial hypothesis that minimal pairs in the Primordial Language were differentiated through voicing — as suggested for example by the demonstrated effect of the phonaesthemes *-st-* [station] and *-tr- ~ -d-* [movement] in indo-european tongues⁴⁷ —, a promising next step would be to link the phememe *k*’ surviving in Latin *nex* /nɛks/ “murder” to “destruction” and the *g*’ in *gigno* /ˈgig.no:/ “I beget” to “creation” while putting them apart from *k* “contact” in *caedo* /ˈkaɛ.do:/ “I cut” and *g* “aggregation” in *grego* /ˈgrɛ.go:/ “I gather”; however, even if such a stream of thought were endeavoured and motivated by other american and eurasiatic samples resembling the indo-european historical iconicity in the likeness of Tupi *ká* /ka/ “broken” and Japanese 殺 ず /kò.rò.síβ/ “to kill”, how to explain cross-linguistic samples that prefer the vowel /p/ as in Nahuatl **pōnia* /po:ˈni.a/ “destroy”⁴⁸ or Mandarin 破 /pʰuò/ “break”? The aztecan and chinese words cannot be dismissed by mere corruption of /k’/ into /g/ as in Latin *frango* /ˈfran.go:/ “I break”; indeed, if one were to expand the reasoning, and question why Greek *πέρθω* /ˈpér.tho:/ “I ravage” and Latin *ferio* /ˈfɛ.ri.o:/ “I injure” do not apparently claim *k*’ for “destruction” —

⁴⁷ Despite initially tempting to consider the “*bak-pak-bok-pok-byk-pyk*” effect in Tupi as a loyal reflex of the ancient system, the equivalent distinction in the Latin *f-* / *p-* pair points to the existence of “plain and sudden pairs” in Pangaeon, due the corruption of P.I.E. **pʰ-* / *p-*, wherein the weak first member (primordial *p*) was modified by the following laryngeal but not the strong second (primordial *p*’).

⁴⁸ From *tzomōnia* /tso.mo:ˈni.a/ “destroy something”, with *mōnia* /mo:ˈni.a/ nasalized due **tzo(n)-* /tso(n)/ “something (plural)”. For certainty, see *poloā* /poˈlo.a:/ “to be destroyed”.

even though clear adaptations of the sound are present in Greek νεκρός /ne.'krós/ “corpse” and Latin *neco* /'nɛ.ko:/ “I kill” —, rather than assuming the prediction of a pattern to be incorrect it would pertain to common sense to test whether or not it is ignorant of another set of rules.

Here is an example of new information being introduced to the problem whilst attempting to explain it in detail: “What if *k*’ was never meant to refer to “destruction”, but to its more essential component (“reaction”) instead? Furthermore, if it were the case, could the composition yielding “destruction” be responsible for the preponderance of /k/ and /p/ not only in Tupi *ká* /ka/ “broken” and Nahuatl *poloā* /po.'lo.a:/ “to be destroyed”, but also in Quechua *p'akiy* “to break”? And finally, an equivalent effect with other phememes as well?”.

When one looks at words such as Sanskrit धूमः /'d̪h̪u:.mah/ “smoke”, Greek θυμός /t̪y:.'mos/ “spirit”, and Latin *fumus* /'fu:.mus/ “smoke” presenting an alternation of consonants already seen in Tupi *petyma* /pɛ.'t̪i.ma/ “fume”, whose initial segment must be the archetypal of P.I.E. **p^ht^hūymós* “smoke” (traditional **d^huh₂mós*)⁴⁹ and ultimately from Pangaeian **p̄huyh* “escaping fume” in the same way πέρθω and *ferio* must come from P.I.E. **k^hp^herīōm* “I cause to flee, I beat away” — in resemblance with Pangaeian **k̄, ʕihr* “detaching person” — rather than the semantic model of traditional **b^herH-* “hit”⁵⁰ as is evident by the Balto-Slavic cognates with the sense of “wrestle”, plus the clear sound change **k^hp^h- ~ *kp-* [P.I.E.] > g^h- [Sanskrit] & p^h- [Greek] & f- [Latin] as in P.I.E. **k^hp^hen- ~ *kpen-* “expelling ~ destroying” in Sanskrit घनः

⁴⁹ Fusion of P.I.E. **p^ht^hūhos ~ *p^ht^hūhos* “raised smoke” — as in Greek τῦφος /t̪y:.'phos/ “fever” — with **-mós* [result nominative particle].

⁵⁰ The present author rejects the connection with *foro* /'fɔ.ro:/ “I bore”, whose conjugation in *-are* /a:.'re/ hints towards P.I.E. **p^hwarāōm* “I cause a hole” for deriving verbs from nouns; pointing to primordial *p^hH₀əəH₁r ~ p^hH₀əəH₁r* “covering negative protrusion” — vide: Tupi *puk* /puk/ “bore”, whose sole difference in choice of initial consonantal phememes being the use of *p*’ “projection” for “piercing hole”.

For more information about the codification of see *Grammática Primordial* [unpublished manuscript].

/ˈgʰa.ɳah/ “killer”, Greek φόνοϛ /ˈpʰó.nos/ “murder”, and Latin **fendo* /ˈfen.do:/ “I expell” in *defendo* /dɛ.ˈfen.do:/ “I expell from”, one may recall that all of them obey the following scheme:

+ < labial < dental < velar < -

Thus if one wished to transcribe “retrocessive reaction or destruction” (*k̥*) in the proposed system the result would be /k̥p̥/, as the modal velar /k̥/ for “reaction” would be at the right extreme and forced to make pair with the left extreme, and likewise, if one had the intention to transcribe “processive reaction or resistance” (*k̥*), it would suffice /k̥t̥/; the same applies to /p/ “possession” (*p*) in /pt/ “escape” (*p*) and /pk/ “capture” (*p*), *et cetera*. This experiment is important because beyond solving the regular and intricate alternances of sound and meaning in the most distant dialects, it yields strong approval of both the existence of [retrocession] and [procession] in the Pangaeian and in another paleolithic code derived out of the latter⁵¹.

It would be quite expected that if an iconical system as complex as the Pangaeian Code were to wander the whole earth in the Stone Age, its rigorous rules would be inevitably simplified by some critics, who might have thought how an exaggeration to teach their kids to pronounce and distinguish hundreds if not thousands of phememes in their daily lives. Revisionism a century back, for example, was common towards enthusiast Zamenhof’s *Fundamento de Esperanto* (1905 A.D.), that posited a regular international auxiliary language for the public only for the general reception of interested researchers to be led astray by the expenditure of decades of proposals for alternative constructed languages such as Peano’s *Latine sine Inflexione*, Jespersen’s *Ido*, the *Interlingua* of the International Auxiliary Language

⁵¹ We know the model of retraction and advancement of the tongue is the original — even if direct descendents of Pangaeian such as Pre-Indo-Anatolian switched their systems for the diluvian one — for the same reason we are able to restore the Pangaeian Code at all: because it is iconically non arbitrary — in contrast with other paleolithic codes, that must have accepted some level of arbitrariness in order to simplify the complexity of the Primordial Language.

Association, *et cetera*. The Diluvian Code — as we may name it — would be a product of similar reactions, and one if not the greatest of those cases in Prehistory.

Be it Tupi in South America, Nahuatl in North America, or Japanese in Eastern Eurasia, features alien to Pangaeon contaminate all those regions: regarding morphological nature, whereas the Name-Giver's code is based solely upon atomic inflection — that is: in which phememes tend to convey varying levels of information in simultaneous sounds, such as primordial *h̃h* “stone”, whose vowel presents both a contrast of voice to indicate composure and nasalization for denseness —, those languages developed through oligosynthetic agglutination — that is: in which phememes tend to convey varying levels of information in adjacent sounds; for example: as if **h̃ⁿts̃ə-ts̃ə^r*⁵² “stone” of Tupi *itá* /i. 'ta/ “stone”, Nahuatl *tetl* /tɛt͡ɬ/ “stone”, and Japanese 石 /i.ɛi/ “stone” were composed of **hi* (*Øih*) + **ts̃ə* (*I*)⁵³ + [harmonic nasalization] in order to replicate the primordial model.

⁵² The ancient absolutive case particle **-ts̃ə^r* — presumably composed of **ts̃ə* [derivation particle] (no primordial equivalent) and **r̃ə* “race” (Pangaeon *r* “race”) — survived in Nahuatl *-tl* /t͡ɬ/ [absolutive case particle], yet in Tupi it seems to have been fossilized in final **-tá* /ta/ when following another *ts̃ə*: compare Tupinamba *pindá* /pĩ. 'nda/ (**pin-ta*) “fishhook” and Nahuatl *mītl* /mí:t͡ɬ/ (*mīn-tl* < *mīna* “to pierce”) “projectile”; both corruptions of Diluvian **^mp̃ⁿih̃ⁿts̃ə-ts̃ə^r* “(Pangaeon *p̃ⁿh̃h* “piercing dense hard solid”).

⁵³ In Tupi /s/ conforms mostly to a */ts̃ə/* or even a */t͡ɬ/* in sister dialects in a consistent manner, being Tupinamba (*t*)*asy* /t)ʔa. 'si/ “pain” mirrored in Kokama *tsa* /t͡ɬi/ “pain”, whose parallels in diluvian tongues are not difficult to admit : Nahuatl **-tōn-* /tó:n/ “pain” in *tētōnēuh* /te:. 'tó:.neɥ:ʔ/ “something which causes pain” — analysable as *tē-* /té:/ “someone” + **-tōn-* /tó:n/ “pain” + *-ēuh* /éɥ:ʔ/ [transitive nominal particle] —, Japanese **ita-* “reaction” in 痛み /i.t̚a.m̚i/ “pain”, Mandarin 痛 /tʰòŋ/ “pain” — compare with Old Tibetan 𑄧𑄣 (*zug*) “pain” —, Turkish *acı* /a. 'd͡ʒu/ “pain”, *et cetera*. As Diluvian aimed for the simplification of the primordial formulas, so it was designed to account for Pangaeon *h̃q̃h* “reaction” with a new particle specialized in grammatical derivation (**ts̃ə*), which would yield the construction **əts̃əq̃*; and if the inverse were wished (*h̃q̃h*) the special particle would just be positioned to the right side (**q̃əts̃ə*).

Regarding nomenclature, those dialects show vestiges of new particles beyond the reconfiguration of old ones⁵⁴, as is seen in Tupi *oka* /'ʔɔ.ka/ “house” coming originally from the possessive relation of **ǎ̀* [animated human particle] + **χ̌ə* “space” (primordial *həχ* “space”) — compare Nahuatl *calli* /'kál.li/ “house” – reinterpretation of *cal-* /kal/ “house” + *-tl* /tɬ/ [absolutive case particle], from **χ̌ə* “space” (primordial *həχ* “space”) + **rə* “race” (primordial *r* “race”) + **-tsər* [absolutive case particle] – or even Japanese 屋 /ɔ̌.kuβ/ “house”, from 男 /ɔ̌/ “man” + 区 /kuβ/ “area”, from Chinese 區 /tɕʰy/ ~ /kʰy/ (Mandarin ~ Cantonese pronunciation), itself of analogous origin, being equivalent with Diluvian **ǎ̀* “person” + **χ̌u* “spatial dimension” (primordial *huχ* “spatial dimension”) —, *aoba* /ʔa.'ʔɔ.βa/ “cloth” from **ʔə* “causation” (primordial *ʔ* “causation”) + **ǎ̀* [animated human particle] + **pə* “possession” (primordial *p* “possession”), or even *soo* /sɔ.'ʔɔ/ “terrestrial game” from the reduplication of **sə* “in series” (primordial *s* “generality”) + **ǎ̀u* [animated non-human particle] meaning “grupal animal here and there”⁵⁵.

⁵⁴ Striking differences include the replication of the effects of primordial secondary vowels through their “coloring” counterparts — for despite **íχ̌u* “upper spatial region” being equivalent to the primordial *'hiuχ* “upper spatial region”, a comparison with Tupi *upir* /ʔu.'piɾ/ “lifted”, Nahuatl *ahcopa* /aʔ.'ko.pa/ “upwards”, and Old Japanese 上 (*upe*) “above” (Modern Japanese 上 /tɕʰ.ɕ/) – analysable as *u* [coloring vowel] meaning either “above” or “upper spatial region” + either **p'ə* “projection” + **-əɾ* [allative case] or **-p'ər* [locative case] – with Sanskrit उपरि /'u.pa.ɾi/ “over”, Greek ὑπέρ /hy.pér/ “above”, and Latin *super* /'su.pɛr/ “above” showing all of them are ultimately inspired by Pangaeian (*'hi*)*u(χ)*-*p'əɿ* “above physical referential”, though influenced by Diluvian **-ər* [case ending particle].

⁵⁵ Compare Nahuatl *yōli* /'jó:.li/ “to live”, whose ancient formation is probably analogical to P.I.E. **hus* “living” (traditional **h₂wes*), and thus ultimately inspired by Pangaeian *huiuh* “animal”, that transpires in Japanese 獣 /ɛi.ɛi/ “game animal” that is very similar to Tupi. Even more clear when compared Nahuatl *tōtōtl* /'tó:.to:tɬ/ “bird” and Japanese 鳥 /tō.ɾi/ “bird” from Diluvian **ǎ̀u* “animal” with P.I.E. **awís* “bird” (traditional **h₂éwis*).

Regarding phonetic complexity, Diluvian seems to carry an average sound inventory⁵⁶: clicks have been abandoned, vowels and laryngeals reduced⁵⁷, complex sounds switched for consonantal clusters, sonorants lost their hard-to-pronounce voiceless counterparts, and both /r/ and /l/ have been substituted for /r/ — as is evident in Tupi, Nahuatl, and Japanese, whose sole liquids are /r/, /l/, and /r/ respectively.

Regarding fidelity to its roots, Diluvian seems to have chosen the reinterpretation of phememes: though the primordial elements are extremely abstract in conception, they do not show the metaphorical shift present in **nə* “nearness” — equivalent to Pangaeian *n* “occurrence” — and its long form **n:ə* “distance” — equivalent to Pangaeian *ŋ* “opposition” — abundantly present in Nahuatl *-nāhuac* /'ná:wak/ “near” next to *nē* /né:/ “there”, *īn* /í:n/ [proximal particle] next to *ōn* /ó:n/ [distal particle], *et cetera*, whose usage not only achieves their original meanings — as “distant > hardly > not” is a common chain of thought, as Tupi *na* /nã/ “not” and Japanese 無い /ná.i/ “not” concede — but also reach a new range of wider and specific significations, such as the connotation of “in accordance, under the custom, affinity” for “near” and “in disobedience, under animosity, relegation” for “distant”, or still better with other pair of sounds: **mə* “necessity — equivalent to Pangaeian *m* “process” — is connected with the notion of order, nature, goodness so much as **m:ə* “possibility” — equivalent to Pangaeian *ŋ* “error” — is related to chaos, deformity, and evil — which would allow the latter sounds to substitute the clicks of Pangaeian —, in agreement with the sense of “natural” in Old Japanese

⁵⁶ The present author reconstructs it as containing 24 or 27 consonants: **m*, **m:*, **n*, **n:*, **p*, **p'*, **b*, (**b*), **k*, **k'*, **g*, (**g*), **t*, **t'*, **d*, (**d*), **ts*, **dz*, **s*, **z*, **r*, **ʔ*, **w*, **j*, **h*, **q*, and **χ*, that if accurate would lead to the conclusion that the article from the University of Zurich named *Human Sound Systems are shaped by post-Neolithic Changes in Bite Configuration* (2019 A.D.) might have been misled by most of its data, which could well be descend directly or indirectly from a language that rejected the traditional labiodentals.

⁵⁷ Pangaeian /h/ in special seems to have become /q/ in Diluvian at least as nucleus.

真 (*ma*) “truth”, of “good” in Japanese 甘い /ã.má.í/ “sweet”, of “unnatural” in Tupi *murú* /mũ.'ru/ “cursed”, of “bad” in Tupi *marã* /mã.'rã/ “enemy” *et cetera*; all imposing in practice the distinction of informative and cultural interpretations.

In what regards phonetic innovation, speculation of a lower yet worth to listen kind strikes. Diluvian might have had border pitch very similar to Japanese, though predictable and important syntactically and grammatically; this is hypothesized after meditating on the effects of the formation *oka* /'ʔɔ.ka/ “house” in Tupi as **ô:χə* “the person’s space” rather than **əoχə* or just **oχə*, the reason being that despite Diluvian presumably accepting homophones — in contrast with Pangaeian —, it is likely that its creator still was of the opinion that grammatical functions should be differentiated. If one simply added **o* “person” before **mə* “necessity” for example, would it mean “necessary person” [postposition in Tupi] or “human necessity” [possessive relation in Tupi]? In addition, there is the problem of coloring vowels⁵⁸, the adoption of two basic particles simultaneously including the vowel /o/ — *o₁* [animate human particle] and *o₂* [coloring vowel] — would force the paleolithic code’s designer to distinguish them somehow whilst not allowed to seek aid by the consonants — due obvious reasons —, which could only be made either through the insertion of other vowels or by the modification of existing ones, both non-eliminating choices he should implement if his language were to be more charming to the lips than the Name-Giver’s.

In light of the considerations, the present author proposes the implementation of models under an epenthetic vowel at the start of **ə̀* [inanimated non-human particle] **ə̀è* [inanimated human particle], **ə̀á* [generic particle], **ə̀ò* [animated human particle], and **ə̀ù* [animated non-human particle] plus a border pitch raising at the beginning and falling at the end, that would

⁵⁸ Vide: *Grammática Primordial* [unpublished manuscript], wherein it said Pangaeian differentiated between primary and secondary vowels in its roots for diverse purposes.

behave in accordance with the given relation of the building blocks of a segment; being the pitch contracted when in special relations.

Finally, in what regards peculiar innovations, even if Diluvian lacks strong webs of thought as Pangaeian, it might still be — at least as the terms follow — the most victorious paleolithic code in reference to number of direct descendents if languages from both the Americas and Eastern Eurasia are indebted; and thus is no wonder that one suggests it carried vocalic and nasal harmony: the first very common in south american languages such as Tupi itself — that is: in which whole words may suffer nasalization when in connection to a nasal segment and significantly alter the value of consonants in the process as the development /p/ > /^mb/ in Tupinamba — while the second widely manifested in eurasian languages such as the one's of uralic, turkic, and mongolian families and even more common in Africa, where a trigger component may force all the vowels of word to agree in certain criteria of production — something impossible in Pangaeian due its perfectionistic nature.

A series of important conclusions are extracted from the remarked features: as an introduction, many of Alfredo Trombetti's remarked universal features in *L'unità d'Origine del Linguaggio* (1905 A.D.) fit under Diluvian, though in approximate values — as when he noticed a formidable amount of dialects to hold only vowels as transitive markers while limiting them to an equivalent root of a modern language (*-i-) instead of explaining for example why most of those particles preceded immediately their stems as Tupi *î* /ĩ/ [transitive particle] or the implications which follow from their design —, and more importantly: the basic assumptions or even arguments of Modern Historical Linguistics to sustain traditional polygenetic models are challenged, wherein main care has been given to Typology as advanced by the linguist *Roman Jakobson*, whose interest in encapsulating the almost-universal predominance of /m/

in words for “mother” and /p/, /b/, /t/, and /d/ for “father”⁵⁹ under structuralism led him to study the speech acquisition of infants, by which he followed the steps of Wilhelm Wundt in *Völkerpsychologie* (1900-1920 A.D.) and correlated their external ignition — through the lips — and internal maturation — with dentals before velars, velars before liquids, *et cetera* — with the interaction of the suckling baby with his mother — prone to direct his nasal murmurs to her who feeds him — and with the recognition of his father — a later deed accompanied by the oral differentiation from the earlier term next to the disclosure of dental consonants —:

An der Schwelle der ersten Sprachstufe wird der Aufbau des Vokalismus durch einen breiten Vokal und gleichzeitig der Aufbau des Konsonantismus durch einen Verschlusslaut des Vordermundes eingeleitet. Es taucht ein *a* als der erste Vokal und gewöhnlich ein labialer Verschlusslaut als der erste Konsonant der Kindersprache auf. Als erster konsonantischer Gegensatz tritt der des Mund- und Nasenlautes auf (etwa *papa-mama*); ihm folgt der Gegensatz der Labialen und Dentalen (etwa *papa-tata* und *mama-nana*).

— Kindersprache, Aphasie, und Allgemeine Lautgesetze (1941 A.D.); Jakobson.

However, Jakobson’s assumption of his listed reconstructions of P.I.E. parental terms (**mātēr* and **pātēr*) to be ultimately derivations from nursery words⁶⁰ — plus the affix **-ter* — crave for typological reanalysis, for if it were so an elucidation on why ancient babies preferred non-pulmonic bilabials instead of pulmonic one’s should be given as the sound change *p’H-* [Pangaeian] > **p-* [Proto-Indo-European] is the one responsible for **ptér* “father”

⁵⁹ Anthropologist George Murdock in his *World Ethnographic Sample* (1957 A.D.) collected the data of hundreds of languages throughout the globe and concluded their modal words for “mother” carry a /m/ at similar rate than the one’s for “father” a /b/, /t/, or /d/: more than half of the samples.

⁶⁰ A matter discussed in Section 4.

(traditional **ph₂tér*) instead of the expected modality in *pH-* [Pangaeian] > **p^h-* [Proto-Indo-European]; furthermore, the words' affix is not limited to kinship terms as affirmed in the article *Why “Mama” and “Papa”?* (1962 A.D.), but Greek -τήρ /té:r/ [agent particle] is almost as productive Tupi -sara /'sa.ra/ [agent particle], both even more similar if one carries in mind the sound change **ts̃-* [Diluvian] > **c-* [Proto-Tupian] > *s-* [Tupi] — as in **q̃l-ts̃əʔar* “image-causer” (< Pangaeian *hih* “sensorial image”) > **ecara* /ʔe.'tsa.ra/ “eye” > *esá* /ʔɛ.'sa/ “eye” — plus the treatment of the hellenic *t-* in the affix as a comparable reflex necessarily revealing Diluvian **ts̃əʔar* [absolute agent particle]⁶¹, which must have infiltrated the ancestor of Proto-Indo-Anatolian in order to become so well adapted in the vernacular, besides proper to explain its presence in indo-european kinship terms due its admixture with the hypothetical **-ter* borrowed from Diluvian absolute affix **ts̃əʔar* [absolute case particle]; thus, P.I.E. **mātēr* “mother” (traditional **méh₂tēr*) would have originated from earlier **māutar* “mother” and ultimately be a borrowing from Diluvian **m̃əð:ts̃əʔar* “the person of necessity” — from **m̃ə* “necessity” + **əð* [animate human particle] + **ts̃əʔar* [absolute case particle] —, and parallel to Old Japanese 母 (*amo*)⁶² “mother”, Korean ʒmi “mother”, Mandarin 母 /mǔ/ “mother”, *et cetera*⁶³; in the same way Latin *pater* /'pa.tɛr/ “father” would be an offspring of **p'əð:ts̃əʔar* “the

⁶¹ Breakdown: **ts̃əʔ* [agent particle] — itself from **ts̃ə* [derivative particle] + **əʔ* “causation” (Pangaeian *əʔ* “causation”) — + **ts̃əʔar* [absolute particle] — itself from **ts̃ə* [derivative particle] + **-əʔar* [case ending particle].

⁶² In that and some other cases from **əðm̃ə-(ts̃əʔar)* “the necessary person”.

⁶³ Even with a consonant other than /m/ the diluvian ancestry is clear, as Nahuatl *nāntli* /'ná:n.t̃li/ “mother”, Turkish *anne* /ãɲ.'nɛ/ “mother”, and Tupi *sy* /si/ “mother”; the first two descend either from **ñə:ts̃əʔar* “the person who integrates (us)” — from **ñə* “integration” (cultural interpretation of **nə* “nearness”) + **əð* [animate human particle] + **ts̃əʔar* [absolute case particle] — or from its reduplication (**ñəñə:*) — quite common cross linguistically to refer to older females — whereas the Tupinamba word comes from **səð-*

person who projects (the penis)” — from $*p'\partial$ “projection” (Pangaeian p' “projection”) + $*\acute{\partial}\partial$ [animate human particle] + $*\widehat{ts}\partial r$ [absolutive case particle] — and related to Turkish *baba* /ba.'ba/ “father” — maybe from its reduplication: $*p'\partial p'\acute{\partial}\partial$ —, Korean *ab̥ad̥zi* “father”, Mandarin 父 /fù/ “father”, *et cetera*⁶⁴. The endeavoured samples are enough to summarize the structuralist link made between the articulatory and domestic conditions of early language acquisition with the widespread presence of certain sounds for nursery words as insufficient to account for the contemplated data in a more compelling justification than memetic relationship — something already criticised by the greenbergean Merritt Ruhlen:

Why are these forms a problem for Jakobson’s explanation? Could his analysis of *mama* and *papa* not be extended to cover *kaka*⁶⁵ ‘older brother’? I think not. First of all, velar consonants like *k* and *g*, unlike *m* and *p*, are not learned particularly early in child language acquisition. Is it then plausible that older brothers should appear in the child’s world at just the moment when velar consonants are developing? Of course the older brothers will have been there all along, so why do children around the world wait to acquire their velar consonants before they get around to naming their older siblings? The organization of human societies is not likely such that the arbitrary association of velar consonants and older brothers could come about

$\widehat{ts}\partial r$ “the person who serializes (us)” — from $*s\partial$ “serialization” (Pangaeian *s* “generality”) + $*\acute{\partial}\partial$ [animate human particle] + $*\widehat{ts}\partial r$ [absolutive case particle] — comparable to Nahuatl *cihuātl* /sí.wa:tl̥/ “woman”.

⁶⁴ See $*t'\acute{\partial}:\widehat{ts}\partial r$ “the person who rules (me)” — from $*t'\acute{\partial}$ “power” (cultural interpretation of $t'\partial$ “sudden stop”) + $*\acute{\partial}\partial$ [animate human particle] + $*\widehat{ts}\partial r$ [absolutive case particle] —, as in Old Japanese 父 (*titi*) “father” (Modern Japanese 父 /tei̯.tei̯/) and Nahuatl *tahtli* /'táʔ.t̥li/ “father”.

⁶⁵ See $*k\acute{\partial}k\acute{\partial}:$, reduplication of $*k\acute{\partial}:\widehat{ts}\partial r$ “the person who (overcomes me in) rights” — from $*k\acute{\partial}$ “right” (cultural interpretation of *k\partial* “contact”) + $*\acute{\partial}\partial$ [animate human particle] + $*\widehat{ts}\partial r$ [absolutive case particle].

independently in family after family. These forms must be the result of common origin, not of convergence. But if *kaka* has a genetic explanation, why should we assume that there is no genetic component in the multitude of *mama* and *papa* forms around the world? I believe there is, and that Jakobson's explanation was exaggerated, if not completely mistaken.

— The Origin of Language: Tracing the Evolution of the Mother Tongue (1994 A.D.); Ruhlen.

It is not that Jakobson's theory is completely mistaken, just that the effects of infant speech on vernacular vocabularies are not as strong as prescribed⁶⁶, plus whose establishment nonetheless raised a series of typological *dei ex-machina* in the field comparable to the dismissals of onomatopoeia⁶⁷ when dealing with other occurrences, as onto the predominance

⁶⁶ By the sentence the present author of course does not mean that there are no true nursery words — as one is forced to agree after witnessing samples such as Turkish *mama* /ma.'ma/ “baby food” —, but rather that the quick acquisition of bilabials and dentals in infant speech is at best an articulatory coincidence promoting the implementation of an already conceived lexicon whose diluvian origin is made definite by the disclosure of transitional tables of sound changes and the grammatical grasp of their compounding.

⁶⁷ There are indeed onomatopoeic words — such as the one's describing the act of blowing, which have the tendency to bear a bilabial occlusive before a vowel similar to /u/ precisely due the use of the lips and the position of the mouth at its occurrence, as Tupi *byr* /βɪr/ “swollen” and Latin *flo* /flo:/ “I blow” —, though the modern judgment of the term has become indiscriminately used for “any titanic set of words throughout the globe clearly related in sound and meaning but that *ought* not to be so”. Plus, it must be clear that though onomatopoeia played an important role in the semantic evolution of the words, their original meaning was probably created through historical iconicity; thus: Latin *flo* /flo:/ “I blow” may come from P.I.E. **p^hlehāōm* / **p^hleyāmi* “I produce an air current” (traditional **b^hh₁mi* “I blow”) and in its turn from Pangaeian **p^hreh* “air current of adessive possession as extension”.

of nasal consonants in the first-person singular pronouns or negative particles in the world's languages, which linguists could now blame some sort of biological make-up as first cause:

The repeated appearance in different languages of the same consonants in grammatical functions is a real phenomenon of human language and as such requires an explanation. One contributing factor is the well-known general linguistic trait that a single language typically uses only a fraction of its full complement of consonants to form its primary grammatical morphemes and hence must use the same consonants over and over in different functions (Floyd 1981). The consonants that are used tend to be the one's that are least marked. . . . Specifically, the least marked consonants of the languages of the world include m, n, t, k, and s (cf. Ruhlen 1987a:11). As a result of this economy and, so to speak, lack of originality in the use of consonants, there is a much greater than chance agreement among the languages of the world on what consonants are used in grammatical elements. It is thus to be expected a priori that these consonants will show up again and again in different languages and language groups marking, say, first or second person, and many languages will therefore come to have similar pronominal systems by this factor alone.

— The History and Classification of American Indian Languages (1994 A.D.); Campbell & Goddard.

But the idea that the widespread use of nasal consonants in the world's languages for singular first person pronouns is caused by the simple articulatory preponderance of /n/ is — though not an unfounded assumption — a founded error. Three thoughts why: •¹ of the ten most frequent — almost universal — consonants (/m/, /n/, /p/, /t/, /k/, /s/, /w/, /j/ /ʔ/, and a rhotic / lateral as /r/, /ɾ/, or /l/), the praised section only corresponds to 20% instead of the expected

~70~% that it should have by the least — that is: in what regards distribution the hypothesis is unlikely; •² of the sonorants (vowels, semivowels, liquids, and nasals), the nasal stops are the less perceptible — that is: in what regards notoriety the hypothesis is improbable; and •³ of the infant’s credited first articulated consonants — such as the bilabial plosive (/p/), the bilabial nasal (/m/), and the dental plosive (/t/); which also include the dental nasal (/n/) —, it is unclear how nasal sounds would refer to the *ego* when their orators are literally babies/toddlers whose nature demands them to prioritize external rather than internal communication — that is: in what regards presentation of ideas Campbell’s & Goddard’s hypothesis is in direct contradiction to Jakobson’s position of the special link of mother and son, and thus in contradiction to their own critique on Greenberg’s and Ruhlen’s claims, which — even though erroneous as they may be in general — do not sound as unsound as they are made to appear in relation to the memetic origins of the referred particle in the Americas⁶⁸.

The admission of a Diluvian Code derives Nahuatl *nehhuātl* /'neʔ.wa:tɫ/ “I” as a relic of **nə̀-ṭsər* “the person who makes near” in the same way *tehuātl* /'teʔ.wa:tɫ/ “you” and *yehhuātl* /'jeʔ.wa:tɫ/ “he/she/it” descend from **tô:-ṭsər* “the person who references (me)” [**tə* “reference” originating from **tə* “station”] and **ə̀-ṭsər* “the person (there)” respectively, which formed the ancient eurasiatic series **n-* [first person particle], **t-* [second person particle], and **ə-* [third person particle] as catalogued by Greenberg and Ruhlen, and proposed to be the origin of P.I.E. **m* [first person singular particle] and **s* [second person singular particle], as well as the pronouns of other language families from Eurasia — compare Proto-Uralic **m* [first person singular particle] and **t* [second person singular particle] —, that according to greenbergians would be one of the greatest proofs of Eurasiatic’s existence.

⁶⁸ Ruhlen in his *The Origin of Language: Tracing the Evolution of the Mother Tongue* (1994 A.D.) has compared “I” in 34 memetic groups of languages and found out that 26 of them showed /m/ or /n/.

But let not us be led by emotion, in *History of Language Classification* (2008 A.D.) Campbell & Poser have shown that pronouns are not so rarely borrowed, and rather than a proper language as wished by Greenberg and Ruhlen, it seems Eurasiatic was a *Sprachbund* wherein the ancestor of Proto-Indo-European must have borrowed its pronouns from dialects of the Diluvian Code; an information that might earn certain contempt by both greenbergians and nostraticists, but whose treatment of Diluvian as either Eurasiatic or Nostratic would be a mistake, for not only one of their primary groups (Proto-Indo-European) is a direct descendent of a different code, but the same can be said of Proto-Afro-Asiatic, whose concatenative inflection in triconsonantal roots is quite unique in scope and highly unlikely to have been unconsciously developed from a primordial or diluvian system; further, the hamito-semitic root **-m-w-'* “water” in Arabic ماء /maːʔ/ “water”, Egyptian *mw* “water”, and Central Atlas Tamazight *aman* “water” — in contrast with Old Japanese 水 (*midu*) “water” (Modern Japanese 水 /m̥i.ziβ/), Korean *mul* “water, and Xhosa *amanzi* /á.ˈmâ:.ᵐḍzi/ “water” — does not seem to be a bare corruption of neither **mḏ̥ḏ̥h(ə)* (not **mḏ̥hú*) **“liquid of necessity”* nor *əm.û:h(ə)* “liquid that makes chaos, sea water”, wherein either harmonic nasalization forces the intrusion of the particle **ḏ̥ḏ̥*⁶⁹ — suspected to be specialized in the delimitation of compounds and to be the ancestral of Nahuatl *-c-* /k/ ~ /s/ [transitive particle]; in pair with **tsə* [derivative particle].

⁶⁹ The motivation is likely because the harmonic laws of Diluvian professed that /h/ should become /n/ when next to nasalization, and indeed it is a phenomenon quite common for languages with distributive nasal segments to alter their sounds — *vide*: Tupi *kurumĩ* /kũ.rũ.ˈmĩ/ “boy” and its variant *kunumĩ* /kũ.nũ.ˈmĩ/. Nevertheless, as much as it would be tempting to draw parallels of the harmonic change in Tupinamba *amana* /ã.ˈmã.na/ “rain”, Old Japanese 雨 (*ama*) “rain / sky”, and Nahuatl *āmana* /aː.ˈma.na/ “water to be contained”, the last one is clearly a false cognate originated by *ātl* /á:t͡ɬ/ “water” and *mana* /ˈma.na/ “to spread flat”, whereas the other two may be results from the prehistoric derivation **ā-mḏ̥ḏ̥* “fog” — *vide*: the probable intrusion as P.I.E. **amígʰlā* “fog” (traditional **h₃mígʰleh₂*) in Greek ὀμίχλη

The rank of speculation henceforth to the end of this section is messy to say the least and no longer useful for knowledge or even best explanation in most cases. Whereas the Pangaeian Code can be restored due its non-arbitrary design, one will find little hope into retrieving paleolithic codes much below Diluvian in sample size and geographic variation due obvious reasons; the most one can attempt of a big picture is to propose how they might have behaved, and in the process be lucky enough to find more than meaningful yet secluded patterns.

/o.'mí.k^hle:/ “mist” and Sanskrit मेघः /'me:.g^hah/ “cloud” —, whose most logical and straightforward mean to derive is by fusing **ətsâh(ə)* (Pangaeian *hgh* “air”) and **mə^hdzûh(ə)* “water” in a relation of postposition meaning “wet atmosphere”.

Hypothetical Adamic Table of Classes						
	-h	-fi	-ḥ	-ṣ	-χ	-κ
κ-	-/wí/-/-	wí/-/-/-	-/wá/-/-	wá/-/-/-	-/ú/-/-	ú/-/-/-
χ-	-/-/-/wí	-/-/wí/-	-/-/-/wá	-/-/wá/-	-/-/-/ú	-/-/ú/-
ṣ-	-/áy/-/-	áy/-/-/-	-/á/-/-	á/-/-/-	-/áw/-/-	áw/-/-/-
ḥ-	-/-/-/áy	-/-/áy/-	-/-/-/á	-/-/á/-	-/-/-/áw	-/-/áw/-
fi-	-/í/-/-	í/-/-/-	-/yá/-/-	yá/-/-/-	-/yú/-/-	yú/-/-/-
h-	-/-/-/í	-/-/í/-	-/-/-/yá	-/-/yá/-	-/-/-/yú	-/-/yú/-
Hypothetical Adamic Table of Essences						
	X̄	X	X̄	X̄	X̄	X̄
ə	- a i	- a a	- a u	i a -	a a -	u a -
u	- u i	- u a	- u u	i u -	a u -	u u -
o	- ū i	- ū a	- ū u	i ū -	a ū -	u ū -
a	- ā i	- ā a	- ā u	i ā -	a ā -	u ā -
e	- ī i	- ī a	- ī u	i ī -	a ī -	u ī -
i	- i i	- i a	- i u	i i -	a i -	u i -

Here is an attempt almost certainly to be wrong although sufficiently recreative in order to touch on significant problems that might have been wondered by predecessors: consider that the root **-m-w-'* “water” in Proto-Afroasiatic is a recodification of Diluvian **mə* “necessity” (Pangaeian *m* “process”) and **hû* “liquid” (Pangaeian **huh* “liquid”) into **-m-w-h-* “water”, whence the spaces next to the consonants would be completed under a system of vocalic arrangement reutilizing of the classificatory system of the Pangaeian Code.

Thus it might be thought that the equivalent of Pangaeian *huh* “liquid” in the root *-m-w-h-* “water” would account for the current **muwahí* “liquid water” [Adamic] > **mawi* “water” [Proto-Afro-Asiatic] > **māy* “water” [Proto-Semitic] > ماء /maːʔ/ “water” [Arabic], or likewise explain Akkadian *bēlum*⁷⁰ “owner”, Arabic بعل /baʕl/ “husband”, and Hebrew בעל (*ba'al*) “lord” as corruptions of Adamic **páy'ara* (Hamito-Semitic **bay'al*) “possessor”, from the root **-p-'-r-* (**b-'-l*) “possession” (Pangaeian *p* “possession”; Diluvian **pə* “possession”) — and based on primordial *ṣih* “intellectual being”, whose specialized form (*ṣiːʔ* “person”) does indeed resemble the pattern beyond to be constituted by the equivalent of P.I.E. **h₂* (A) and **h₁* (I) respectively, which — aided by the managing of position through the voicing of the laryngeals

⁷⁰ The *-ē-* however is a contraction of the glottal stop rather than of an original *-ay-* as analogical effect is seen in words such as *awīlum* “man” — compare: Diluvian **əʔ-əð-ṭsar* “active human”.

— would yield */áy// in the system; anyhow, this hypothesis surely is desperate for reenforcement, for even if the suspicions over the Adamic Code are well founded, so many millennia have passed that its transfixative patterns suffered titanically from sound change when not simple forgotten; plus, once observed P.A.A. **q-w-l* “speech” — reminiscent of Diluvian **qû-ts̄ar* “sound ~ speech” and Pangaeian *huḥ* “sound” —, instead of being pronounced as **quwaryá*, it would be rather comparable to Arabic قول /qawl/ “saying” — that is: **aqawara* —, as “sound of sound” is damaging to the ears, and by consequence the predilect aim of be the derivations from those roots — so easily made under “Adam’s tongue”.

If Akkadian *dāmum* “blood”, Arabic دم /dam/ “blood”, and Hebrew דם (*dām*) “blood” descend from P.A.A. *’*ādam* (*’-*d-m*) “blood”, which in its turn may spring from Adamic **ahadama* (*-*h-d-m-*) “blood” — maybe from Diluvian **hūdāmə* “liquid that must be in movement” and fossilized in Hadza ʔátʰaʔmá- “blood” — a suspect borrowing which suggests the african origin of the code — maybe the sense of Akkadian *adamum* “noble” was produced by **háydama* “person of blood” in the same manner the root **w-p-r* (**w-b-l*)⁷¹ “carrying towards ~ water” — from — **-w-?-?-* “towards” — compare Diluvian **-əwr* [dative case particle] and Pangaeian əu “towards metaphysical referential” — or **-w-’-h-* “liquid” — compare Diluvian

⁷¹ In relation to this reutilization of known stems — *vide*: Akkadian *t-b-l* “carrying away” and Arabic *w-b-l* “carrying rain” — both denoting traditional **b-l* “possession” —, one could say the formations still show endorsement through triconsonantal roots. Take Adamic **-h-y-w-* “animal, life” (Pangaeian *hu’iuh* “animal of complex shape”) and **-p-’-r-* “possession” (Pangaeian *p* “possession”; Diluvian **pə* “possession”), and now compare Arabic *h-b-l* “snaring (animal), bearing birth”; it is a case in which two roots fused into **-h-p-r-* “possession of animal, life”; likewise, Arabic *f-r-k* “rubbing” and *f-r-s* “tearing up” could originate from Adamic **-p-’-r-k-* and **-p-’-r-s-*, possessive fusions of **-p-’-’-r-* “projection” (Pangaeian *p’* “projection”; Diluvian *p’ə* “projection”) — with the sense transitioning to “cutting” and then “division” in P.A.A. **p-’-l* — with **-k-’-r-* “contact” (Pangaeian *k* “contact”; Diluvian **kə* “contact”) and **-s-’-r-* “series” (Pangaeian *s* “generality”; Diluvian **sə* “series”) in order.

hû* “liquid” and Pangaeian *huh* “liquid” – + **-p-’-r-* (b-’-l*) “possession” — led to the current **wiparáy* “animal of carrying towards” [Adamic] — with the pattern **Ø/i/a/áy* being equivalent to Pangaeian *hīh* “sentient organism” — > **wibāyl* “sheep ~ goat” [Proto-Afro-asiatic] > *yōbēl* “ram” [Hebrew]⁷²; furthermore, the same can be said of words inspired by primordial forms: Pangaeian *huiuh* “animal” apparently yielded Adamic **ahayawa* “animal, life”, which in its turn brought P.A.A. **hāyaw* “animal, life”, Proto-Semitic **hayāw* “animal, life”, and finally Hebrew הַיָּא (hāyyā) “animal”, in the manner of currents such as **ahawada* “word” [Adamic] — seemingly codifying primordial *huḥ(d)* “(denoted) sound” — > **āwat* “word” [Proto-Afro-Asiatic] > **’awāt* “word” [Proto-Semitic] > *awātum* “word” [Akkadian], and even the widespread noun **amawatha* “death” (Arabic مَوْتُ /mawt/), a possible reflex of *’mhuḫt’* “processual occurrence of suddenly stopping” — similar in acquaintance to P.I.E. **murtís* “one’s end, death” (traditional **mértis*), ultimately from Pangaeian *’m.⁵huḫr* “processual occurrence of ending”.

It is shown how the proposal of other paleolithic codes carries many more theoretical difficulties than affirming Diluvian alone. In the case of the hypothetical Adamic Code, whose sole descendents are probably limited by just one linguistic family (Proto-Afro-Asiatic), speculation as wild as the one seen in the last paragraphs almost expels the introspection that no new systems will be discovered except by a sophisticated process of trial and error.

Regarding another competitor to the title of paleolithic code, it would be natural to consider the old Dene-Caucasian Hypothesis, whose peculiar correspondences have led the amazement of high-profile figures such as the linguist Edward Sapir, who was convinced by the correspondence of pronouns and verbal affixes between languages from Eurasia and North America — or most noticeable Basque, Northwest Caucasian, Sino-Tibetan, and Na-Dene —,

⁷² An illustration rather than a historical chain as Adamic would be certainly older than widespread agricultural practises.

that the present author must reject partially⁷³ whilst analysing the note on coincidence on a supposed Hyperborean Code. “*If the morphological and lexical accord which I find on every hand between Nadene and Indo-Chinese is ‘accidental,’ then every analogy on God’s earth is an accident*” was written in a letter to Alfred Louis Kroeber in 1921 — and with reason —, at the pace that Sapir’s Sino-Dene Dictionary mixes true descendents of a Diluvian-Hyperborean connection with rather well chosen units; for example: the insinuation that a nominative particle like Haida *s-* exists in Proto-Sino-Tibetan while in fact /s/ in most of those cases was already present in the original roots, such as Lepcha *sǎhòr* “star”, whose diluvian form is clearly **sǎhò-tsər* ~ **sǎhò-tsər* “fire in series”; plus, the relation of the veridic **s-* [transitive particle] in Sino-Tibetan with Tlingit causative particle *s-* may be merely analogical as Hyperborean might have adopted Diluvian **dzə* [delimitative particle] that happens to survive in Nahuatl as *-ic-* /is/ and be able to substitute the object in order to yield the verb transitive. Likewise, whatever Sapir says one would be amazed does not escape scrutiny under Abduction: Navajo *káá’* /kʰá:ʔ/ “surface” and Old Tibetan *ཁ (kʰa)* “surface” can be accounted as direct descendents of Hyperborean **χʷəs* “space” and Diluvian **χə-tsər* “space” respectively, both inspired by primordial *həχ* “space”; Old Chinese 此 (**ti*) “this” (Mandarin 此 /tsʰɿ/; Cantonese 此 /tsʰi:/) and Navajo *díí* /tí:/ “this” remember Diluvian **tə* “referentiation” and Hyperborean **-t-* “referentiation”; and even the alternative meaning of the latter words (“pheasant” and

⁷³ The whole project should be carefully revised, but the admission of Basque and Sino-Tibetan also discarded at once, and a superficial view may be enough: Basque’s words remind their diluvian counterparts too much: *haiz* /haĩs/ “stone” from **hǐ-tsə-tsər* “stone”, *haize* /ˈhaĩ.ʒé/ “wind” from **hə-tsər* “wind”, *su* /su/ “fire” from **səh-ər* “fire in series”, and *hur* /hur/ “water” from **hú-tsər* “water”; and Mandarin’s morphology — though different for being extremely analytical — is not as divergent as Abkhaz or Navajo that rely on consonantal roots, which appoint the famous similarities between genuine brother dialects as either borrowings or products of old fashioned coincidence.

“partridge”) are no different than Nahuatl *tōtōtl* /'tó:.to:t̪/ “bird”, as “animal in / of propulsion (*d*)” seems to have been used throughout the Upper Paleolithic in order to refer to those flying beasts.

Sapir’s point is not dismantled: that observed features are not a product of chance within the traditional paradigm of the arbitrariness of the sign; however, his ultimate aim is: that languages sharing the same grammatical and lexical features necessarily pertain to the same holistic phylogenetic group.

The guiding idea pointing to Hyperborean to be a system of its own is its suggested morphological nature of polysynthetic agglutination leading sentences to be composed of so many particles and of so skillful grammatical and lexical significance that a short word like Navajo *naat’a*’ /nà:.t’àʔ/ “he flies” is broken into *na-* /nà/ “around” + Ø- [third person subject particle] + *-d-* /d/ [detransitive particle] *-t’a*’ /t’aʔ/ [continuative imperfect stem of *t’aʔ* “flying”]. Other observation is that their phonetic inventory is quite large, with a rich array of affricates for example, and consonants rather than vowels bearing most importance in their roots till to the point that salishan languages such as Nuxalk hold few if not no vowels at all.

In response, one could hypothesize that this tertiary code⁷⁴ functioned exclusively through consonantal roots, as if Diluvian **hû* “water” (Pangaeon *huh* “liquid”) became **-kʷ-*

⁷⁴ If the hyperborean roots sprang from diluvian particles, it is reasonable to expect a reutilization of their features; for example: **-ts̃ar* [absolute case particle] probably became **-s* [nominative particle] judging by **hō-ts̃ar* “fire” [Diluvian] > **kʷas* “fire” [Hyperborean] > **xʷəʔŋ* “fire” [Proto-Na-Dene] (Yeniseian **nʷəʔk* “fire”) > **kəʔn* “fire” [Proto-Athabaskan] > *kəʔ* /kx̜əʔ/ “fire” [Navajo] (Ket *boʔk* “fire”) and **hī-ts̃ar* “stone” [Diluvian] > **kʷts̃as* “stone” [Hyperborean] > **tsʰəj(s)* “stone” [Proto-Na-Dene] (Yeniseian **(k)ts̃əjs* “stone”) > **tsʰe* [Proto-Athabaskan] > *ts̃é* /ts̃ȟé/ [Navajo] (Ket *tuʔs*). Anyhow, even if it were the case, few families conserved the feature — neither Northwest Caucasian nor Athabaskan seem to preserve it as nominative particle, though in Yeniseian it does, and in Salishan and some near dialects such as Haida it has retreated as *s-* [nominative particle] —; further, an addition should be considered: Diluvian **ts̃ə*

“water” — compare Ubykh *bzə* “water”, Nuxalk *qla* “water” — or better seen in Squamish *qʷu* “water” —, and Navajo *tó* /txʷó/ “water” —, Diluvian **hō* “fire” (Pangaeian *hoh* “fire”) became **-ŋkʷ-* “fire” — compare Ubykh *məja* “fire”, Nuxalk *nixʷ* “fire”, Navajo *>kəʹ /kxòʔ/* “fire”—, **qû* “sound / speech” (Pangaeian *huḥ* “sound”) into **-qʷ-* “sound” — compare Ubykh *qʷə* “say” or *aqʷ* “hear”, Nuxalk *tsʰut* “say”, and Navajo *ajaaʹ* /a.ʹjà:ʔ/ “ear” —, *et cetera*.

Advancing the previous statements while returning to our quest of defining the trail whence the indo-europeans languages came, he will reach the conclusion — or rather: the premise — that, if •¹ the Cyclical Culture wherein Pangaeian was spoken was almost absolutely replaced by diluvian cultures and their codes — under the educated guess — between the start of the Last Glacial Maximum (~ 29000 ~ B.P.)⁷⁵ and the Holocene (~ 12000 ~ B.P.), •² the Yamnaya are the admixture of Eastern Hunter-Gatherers with Caucasus Hunter-Gatherers — who must have spoken Proto-Indo-Anatolian — according to the authors of *Upper Palaeolithic Genomes reveal Deep Roots of Modern Eurasians* (2015 A.D.), with the latter being recognized as an isolated genetic population through the Last Glacial Maximum since their split from the ancestors of the Neolithic Farmers by 23000 B.C., •³ the Caucasus is an isolated environment, whose mountain range and hostile climatic conditions of the period would hinder the intrusion of paleolithic codes throughout the diluvian expansion, and •⁴ the dialects from the indo-european peoples show veridic traces of direct descentance from the Pangaeian Code in contrast

[derivative particle] as well could have become *s-* [relative particle] — *vide: Grammatica Primordial* [unpublished manuscript] —, yielding Hyperborean **sə-* “the thing that = what” — analysable as *s-* [relative particle] + *-ə-* [epenthetic vowel] — akin to Ubykh *sa-* [neuter interrogative pronoun], Bella Colla *wa* “who” — from Hyperborean **sʷə* “the person that = who”; analysable as **s-* [relative particle] + **-w-* “person” — compare Diluvian **əō* “person” — + **-ə-* [epenthetic vowel] —, and Navajo *haa* /xà:/ “what”, which, when not using **s-*, opt instead for **-t-* “reference” — compare Diluvian **tə* “referentiation” — as in Ubykh *da-* [interrogative particle], Bella Colla *stam* “what”, and Navajo *daa* /tà:/ “about it”.

⁷⁵ *Vide: Palacios et alii's European Glacial Landscapes* (2021 A.D.).

with most of their neighbours in Eurasia such as the one's of the Basques, Afro-Asiatics, Uralics, Yeniseians, Turkics, Mongolians, Tunguses, Sino-Tibetans, Koreans, Japanese, *et cetera*, which are either direct descendents from Diluvian or from other paleolithic codes, thus the roots of the present author's native language (Portuguese) can be traced with reason to the dawn of the High Stone Age.

§ 2.9 Verdict on the Comparative Method

There rests no doubt that webs of thought are only achievable through abductive ratiocination, and being ancient languages mechanisms annexed to them, the terms follow that the Comparative Method is not the most appropriate mean of reconstruction of proto-languages, for neither itself nor Internal Reconstruction alone are capable of giving an accurate picture of their objects of study, being at the most fortunate cases approximations; for example: it is impossible under bare comparison to discern the true state of the so called “aspirated stops” in Proto-Indo-European: the comparativist — who gives voice to the majority — will look at the evidence of voicing in Indo-Iranian, Albanian, Armenian, Germanic, Celtic, and Balto-Slavic and dismiss the reflexes of Latin and Greek as innovations under typological arguments — which as already seen in the reply to Jakobson's theory, were a lesser force in paleolithic times and to some extent to conservative neolithic dialects, and thus weak if not useless altogether in the phonetic determination of tongues as old as Proto-Indo-European —, whose mistaken position as the leading factor on whether the linguistic stock followed the traditional reconstruction or some alternative such as the Glottalic Theory caused the neglect of its true nature — or better: art —: if the Yamnaya $*p^h$ were a voiced aspirate ($*b^h$) — as sustained by both proposals —, it would mean the fluctuation pH - [Pangaeian] $> *b^h$ - [Proto-Indo-European] $> p^h$ - [Greek] next to the actual current $p'H$ - [Pangaeian] $> *p$ - [Proto-Indo-European] $> p$ - [Greek], which would be against harmony beyond *entia non sunt multiplicanda praeter*

necessitatem — in this case not vain in use —, that allies the saying “the older the tongue the more likely it is to conserve the features of the code which was based upon”, and thus the more sure one is of the current *p, ʕihr-ʔɔː ~ pʔiːr-ʔɔː?*⁷⁶ “I (human) cause myself to possess” [Pangaeian] > **p^herōm* “I bear” [Proto-Indo-European] > φέρω /p^hé.rɔː/ “I bear” [Greek] not just because it pertains to the most widely studied linguistic family, but because even in poor documented — or at least of moderate scholarship — dialectal groups Abduction serves its purpose: using the Comparative Method with Proto-Tupi-Guarani **ok*, Aweti *ok*, Mawe *-ok* “nest, roof”, Juruna *ak-á*, Mundurucu *ək-ʔa*, Karitiana *s-ak* “cave”, Arikem *ak-o* “house”, Tupari *ek*, Karo *ek* “inside”, and Purubora *ek-a / ak-a / ɔk-a*, the tupinologist Aryon Dall’Igna Rodrigues — in *As Vogais Oraís do Proto-Tupi* (2005 A.D.) — reconstructed the maternal **ek^w*, with the reason that a labialized consonant in the typical monosyllabic tupian root would explain Arikem’s *o* plus the predominance of its reflex in other three of the ten groups; an interesting current of thought that should be praised under a comparative perspective, but whose conclusion would be improved by the premise that a language such as Tupinamba resulted in *oka* /ʔɔ.kə/ “house” — once acknowledged parallel uses of **ə̀* “person” such as *aoba* /ʔa.ʔɔ.βa/ “clothe”, from *aob* /ʔa.ʔɔβ/ “covered” or ultimately **ə̀ʔɔːpə* “person causing oneself to be covered” — in order to draw Proto-Tupian **oká* “house” from Diluvian **ôːχâ* “space of humans”.

In sum: it is blatant the scarcity of retrospection within the field of Historical Linguistics, to whom the predicative power of the third guiding principle of truth being in shadows, forces its proponents to deem the universal tendency of tongues to assign sounds akin to /kt/ to the

⁷⁶ Vide: *Grammática Primordial* [unpublished manuscript].

idea of “cutting”⁷⁷, /t/ / and /p/ to second-person pronouns⁷⁸, nasals such as /n/ and /m/ to “negation”, *et cetera* as mere onomatopoeic coincidences when no proper explanation at all was, is, or will ever be given on their interconnection unless in accordance with design.

§ 2.10 Verdict on Controversial Approaches in Historical Linguistics

Regarding the attempts interested into revealing the ancient trajectory of linguistic stocks, a similar understanding is detected in the attempts of their demise. The flaw of treating all languages as equal is committed not only by mainstream linguists but also by the fringe linguists

⁷⁷ The crosslinguistic similarity — maybe first noticed by writer Eduard Stucken in his *Polynesisches Sprachgut in Amerika und in Sumer* (1927 A.D.) — is due the primordial formula $k'H_{\text{li}}oH_I$ “adhering protuberent hard solid”, which would be coded into Diluvian as $*ktih^n\widehat{ts}\delta$ “incisor” \sim $*kto$ “incision”, as seen in Arabic *q-t-* “cutting”, Sumerian *kud* “to cut”, Turkish *kes-* /ces/ “cutting”, Japanese 切る /kíi.rũβ/ “to cut”, Khmer កាត់ /kat/ “to cut”, Old Javanese *kětok* “to cut”, Nahuatl *cotōna* /ko'tó:na/ “to cut”, Quechua *khuchuy* /'k'u.ɬuj/ “to cut”, Swahili *-kata* /'ka.ta/ “cutting”, *et cetera*. Oddly enough, the form seems to have been so common in paleolithic times that even modern languages that opted for other roots in their historical development probably acquired the old habits: English *cut* itself may be a borrowing into the Germanic Branch; Tupi *kitĩ* /ki.'tĩ/ “cut” was simply being exchanged by the lexical equivalent *ab* /aβ/ “open”; and even Portuguese *cortar* /kɔh.'tah/ “to cut” does not escape the logic as it is derived from Latin *curtare* /kur.'ta:re/ “to shorten”, itself derived from P.I.E. $*ktaior\acute{o}s$ “cut” (traditional $*(s)krt\acute{o}s$), whose plain $*ktáior\acute{o}m$ / *káirdmi* “I cut” (traditional $*skéroh_2 \sim$ $*skérmi$ / $*kh_2éydoh_2$) was preserved in Latin *caedo* /'kaɛ.do:/ “I cut”, now directly linked with Greek κείρω /'ké:ro:/ “I cut”.

⁷⁸ The strange members of the Eurasiatic Pattern ($*n-$ | $*t-$ | $*\emptyset-$) and the Amerind Pattern ($*n-$ | $*p'-$ | $*\emptyset-$) — also with nasal variant in ($*n-$ | $*m-$ | $*\emptyset-$) — are $*t\acute{o}:-$ “the person who references” or $*p'\acute{o}:-$ “the person who is present”, visible in Tupi *nde* /ⁿdɛ/ “you (singular)” — clearly a prenasalized version of earlier $*te$ /tɛ/, and cognate with Nahuatl *tehuātl* /'teʔ.wa:tl/ “you (singular)” — and *peē* /pɛ.'ʔɛ/ “you (plural)” — related to Nahuatl *mo-* /mo/ “your (singular)”, as /p'/ regularly becomes /p/ and /m/ in the languages in order.

— from nostraticists to greenbergeans —: the Moscow School interpreted the analogous cases of Pangaeian and Diluvian as consisting of traits of a single language deriving a multitude of dialectal variants — as if paleolithic samples followed the genealogical patterns of the modern one’s —, which implies nostraticists are unable to differ an ancient borrowing, derivation, or original development; following *Illich-Svitych* and *Dolgopol’skij*’s instances they see their reconstructed forms⁷⁹ of P.I.E. **b^her-* “to bear” and Proto-Turkic **bēr-* “to give” as deformations from a sole nostratic root meaning “to take” (**be[rH]u*) instead of a composition of easily adaptable atomic units that were adopted independently many times throughout prehistory⁸⁰, and thus they force the two families into the same group wherein they definitely do not pertain; and in what regards Multilateral Comparison, it can be treated as an extension of Trombetti’s methodology, which highlighted as last defense the conservative status of words such as personal pronouns, demonstratives, and close kinship terms, but that put no effort into investigating their original cause.

Take the global etymology propagated by Ruhlen: **aq^ʷa* “water”— proposed in *The Origin of Language: Tracing the Evolution of the Mother Tongue* (1994 A.D.) —, it is not at

⁷⁹ Extracted from *Starostin*’s Database.

⁸⁰ The present work defends neither monogenesis nor polygenesis in what regards the origin of spoken languages for the simply reason that in each two there is a third. It is still this one’s main thesis that all “natural” spoken languages are ultimately descendents — directly or indirectly — of a 50000 years old constructed language, but to consider this as “monogenesis” is an insult to the human creativity, for thence language has been reinvented at least thrice, being likely that paleolithic codes such as Hyperborean sprang in an environment completely dominated by diluvian cultures, with their designers without any notion that their mother-tongue was generated by the same enterprise which bore their creations; but even if those remarks are ignored, the paleolithic codes are so different phonetically, morphologically, and pragmatically — plus with a variety of wide in scope and interesting innovations — that it is doubtful whether in a phylogenetic table they should be represented by one tree or a connective system of streams.

all related to Latin *aqua* /'a.kwa/ “water”, despite its vehement similarity; the first can in fact be linked to Diluvian $*\hat{e}(\hat{d}z)\hat{o}\chi\hat{u}h(\hat{o})$ “liquid of trajectory” — compare Pangaeian *'heoχ* “movement in trajectory” and *huh* “liquid” —, as demonstrated by the sense of “rain” of the stem in many african languages such as the one’s within the Khoisan *Sprachbund*⁸¹, or in North America by “water in movement” in algonic languages⁸², or even in South America by Tupi *kyr* /ki/ “rained” — from earlier $*akyr$ /ʔa.'ki/ “rained”, as a bare initial /k/ would disappear in Tupi-Guarani, beyond the fact that /χ/ and /uh/ regularly become /k/ and /i/ in Tupinamba⁸³—; whereas the second is a corrupt form of P.I.E. $*\acute{a}k^w\bar{a}$ “water” (traditional $*h_2\acute{e}k^weh_2$), proposed innovation of $*amk\hat{u}har$, containing Primordial/Diluvian *huh* ~ *hû* “liquid”, with cognates in the daughter languages including Latin *mare* /'ma.re/ “sea”, from P.I.E. $*umiar\acute{i}$ “body of water” (traditional $*m\acute{o}ri$)⁸⁴ — compare primordial *'huh-ai* “body of undefined portion of liquid” — and Greek

⁸¹ Vide: Taa /q̄h̄a: “water ~ rain”.

⁸² Vide: Yurok $-k^w$ “movement at water”, which may be a corruption of Hyperborean $*-k^w$ “water” or even $*_{\eta}\chi^{\eta}tj\hat{k}^{\eta w}$ “water in movement” — maybe from the fusion of $*_{\eta}\chi^{\eta}$ “movement” (Diluvian $*\chi\hat{e}$ “movement”, Pangaeian *heχ* “spatial movement”) + $*-k^w$ “water” (Diluvian $*h\hat{u}$ “water”, Pangaeian *huh* “liquid”) in the current $*\hat{e}(\hat{d}z)\hat{o}\chi\hat{u}h-\hat{o}$ “rain” [Diluvian] > $*_{\eta}\chi^{\eta}tj\hat{k}^{\eta w}\hat{o}s$ “rain” [Hyperborean], also present in $*_{\eta}\chi^{\eta}tj\hat{k}^{\eta w}\hat{o}s$ “rain” [Hyperborean] > $*tj^w\hat{o}\hat{\eta}$ “rain” [Proto-Na-Dene] (Yeniseian $*qur$) > $*k'\hat{o}\hat{\eta}$ “rain” [Proto-Athabaskan] > $-ts\acute{a}$ /ts̄a/ “rain” [Navajo] (Ket *qoκ*) – better seen in Hupa *k'əŋ* “rain” or Dena'ina *kun* “rain” – or even in $*_{\eta}\chi^{\eta}tj\hat{k}^{\eta w}\hat{o}s$ “rain” [Hyperborean] > $*\hat{o}tj^w k^w\hat{o}$ [Proto-Northwest Caucasian] > $k^w\hat{o}$ “rain” [Ubykh] – better seen in Abkhaz *a'k^wə* or Adyghe *'waexə* “rain”.

⁸³ Otherwise see Tupi *y* /ʔi/ “water” from Proto-Tupian $*ky$ /ki/ “water” and ultimately from Diluvian $*k\hat{u}h(\hat{o})$ “liquid that rights — that is: a liquid that gives humans the natural right to drink it.

⁸⁴ Both samples have not been accounted as cognates by scholars due obvious reasons; the Greek $\acute{\omega}\kappa\epsilon\alpha\nu\acute{o}\varsigma$ could be dismissed as substrate loanword and the incidence of /o:/ in the latter with the interchange of /k/ and /m/ in the root was problematic; therefore, the nature of the zero-grade is of much use: the laryngeal of $*amk\hat{u}har$, for being *i*-coloring, turns into /i/, whereas /u/ replaces the initial /a/ for matter of convenience. This explanation also solves why Primordial *huh* is not visible in the lemma of the native *mare*.

ὠκεανός /o:.ke.a.'nós/ “sea”. One might learn thrice with the remarks: •¹ that “*aqua*” cannot be dismissed as onomatopoeia as Goddard & Campbell did, but is a true conservative word as promoted by the greenbergians — who as many others have been vindicated at least in this point —; •² that Mass Comparison earns its harsh reception as an inferior methodology than the traditional means due its scientific deficit — as so much remembered in the litterature —, which still cannot distinguish veridic substance from mere accident; and •³ that the limits imposed by those secluding their view under the Comparative Method do not hold posture.

§ 2.11 Verdict on Historical Linguistics

Babel has been embellished. It may seem ludicrous at a starting point, but the more ancient a dialect, the more confident we are of its picture; at the pace we return in time the effects of webs of thought become incrementally visible, until they reach a stage of direct acquaintance no different in truth than one’s experience — for a speaker does not know how his words sounded, only how they should sound. Meanwhile, following Saussure’s arbitrariness of the sign, the search for “Proto-World” has been abandoned under equidistant points:

The global etymologists have not met their burden of proof. In the long time since the origin of human language(s), so much vocabulary replacement has taken place that in effect no forms once found in “Proto-World” could have survived. Moreover, if some form had survived (and we assert it did not), after so much change it could not be recognized, and, if it should preserve a recognizable shape (and again we assert it could not), there would be so few such surviving forms that it would be impossible to distinguish survivors from forms similar by sheer accident. In short, the search for global etymologies is at best a hopeless waste of time, at worst an embarrassment to linguistics as

a discipline, unfortunately confusing and misleading to those who might look to linguistics for understanding in this area.

— Language Classification: History and Method (2008 A.D.); Campbell & Poser.

To whom one might say: “but all of that stems from a simple unsupported assumption: that paleolithic and modern languages are alike, and further into its roots: the myth of progress. If a south-american indianist were asked by one of his pupils how could a transitive marker be developed by an isolated amazonian tribe more than 5000 years ago, and he responded ‘such matters simply didn’t pass through their heads’ in order to negate any intentional involvement whatsoever he would just affirm what he does not know and rely on the overestimation of Hypothetical Abduction. But is it not preferable Actual Abduction? — and further its logical (*w*) version? The method which tells us the expected similarity of ancient and modern tongues to be easily corrupted by the forces of time was a mistake? That the time-depth between the first dialects was not so abysmal as previously deemed? For if truth is a concern Abduction is to be adopted, and if Abduction is to be adopted it is to be understood once for all why the forms of “Proto-World” have survived, for paleolithic languages were not so easily changed by the forces of time — because they were not built exclusively upon memory as modern dialects, but also on webs of thought —; why forms of “Proto-World” are recognizable to this day — because they – mostly – seem to have started changing at a similar rate to historical times only recently — probably 12000 years ago when in the Holocene climate became stable and agriculture was surging throughout the globe —; and why the surviving and recognizable forms of “Proto-World” are distinguishable — because they are not few, but everywhere unseen. In order to explain the extravagant demonstrations and even more absurd conclusions the present author proposes Abduction — which is simply the relegated logic of finding premises.

§ 2.12 Verdict on Abduction

This one must agree with Trombetti in this respect: “*Il linguaggio, ininterrottamente trasmesso per lunghissimo corso di secoli di generazione in generazione fino a noi, è l’archivio più copioso e più sicuro dell’umanità*” [*L’Unità d’Origine del Linguaggio* (1905 A.D.)].

3. Motivatory Basis: That one Individual

§ 3.1 Emergence of the Middle-Upper Paleolithic Transition

Since anthropological investigations entertained with human origins assumed the vast array of interpretations they had be known, paradigms have been as easily erected as abolished, and if we did ever consider that modern humans stretched up to just 200000 years⁸⁵ or that modern cognition would not be older than 50000 years as so harshly defended before the 1990s it was not because we had the wrong answers, but rather the wrong questions — the only responsible for the direction of our curiosity and efforts; so important in archaeological research. Therefore, if in Eurasia the appearance of “behaviourally modern humans” would mark the start of the Upper Paleolithic and account for the variety of technical and artistic developments that seemed to appear in Europe from nowhere — as firmly believed in past decades and still defended by a not so infime margin —, its formulative fault would be present not only in the discordance of premise to the demonstrations and conclusions, but also preclude a whole field unexplored due the preponderance of assumptions over genuine inquiry.

§ 3.2 Models of the Origin of Behavioural Modernity

Take the concept of Behavioural Modernity — the feature supposedly responsible directly for the eminence of the aurignacian techno-complex in the archaeological record —, often inseparable from paleoanthropologist Richard Klein’s endorsement of its genetic version occurring at East Africa between 50000 B.C. and 45000 B.C:

⁸⁵ According to Hublin et alii’s *New fossils from Jebel Irhoud, Morocco and the pan-African origin of Homo sapiens* (2017 A.D.) and Richter et alii’s *The age of the hominin fossils from Jebel Irhoud, Morocco, and the origins of the Middle Stone Age* (2017 A.D.), the limit can be expanded by roughly 100000 years.

Archeology demonstrates the radical nature and consequences of the last event, but it says nothing about what prompted it, and it is here that we face a conundrum. Arguably, the most plausible cause was a genetic mutation that promoted the fully modern brain. This mutation could have originated in a small east African population, and the evolutionary advantage it conferred would have enabled the population to grow and expand. This is because it permitted its possessors to extract far more energy from nature and to invest it in society. It also allowed human populations to colonize new and challenging environments. Possibly the most critical aspect of the neural change was that it allowed the kind of rapidly spoken phonemic language that is inseparable from culture as we know it today. This ability not only facilitates communication, but at least equally important, it allows people to conceive and model complex natural and social circumstances entirely within their minds.

— The Dawn of Culture (2002 A.D.); Klein.

According to Klein this genetic change transformed a “relatively large mammal” into a “geologic force”; nevertheless, the mutation has not yet been hinted by Archaeogenetics⁸⁶ or even stood unchallenged by Archaeology. One might read Chirs Henshilwood’s and Curtis Marean’s list⁸⁷ in *The Origin of Modern Human Behavior: Critique of the Models and Their*

⁸⁶ Vide: De Boer *et alli*’s *Evolutionary Dynamics do not motivate a Single-mutant Theory of Human Language* (2020 A.D.).

⁸⁷ Strongest types of evidence: burial of the dead as an indicator of ritual, art, ornamentation, decoration, symbolic use of ochre, blade technology, standardization of artefact types, artefact diversity, complex hearth construction, organized use of domestic space, expanded exchange networks, effective large-mammal exploitation, use of harsh environments, and fishing and fowling.

Test Implications (2003 A.D.), but he would not apply it either consistently or effectively under the traditional dichotomy of “non-modern” and “modern”, as no significant number of Middle Stone Age sites express the expected cognitive vacuum characteristic of the “Dawn”. That the 40000 year old ostrich eggshell beads in the african site of Enkapune Ya Muto (Kenya) suggest populations in Eastern Africa at that time had achieved modern cognitive capacities is not controversial; however, to affirm “beyond those of any preceding human population” surely is, due the simple fact that *Sapiens* was not the only *Homo* who crafted jewellery; sea shell beads at Cueva de los Aviones (Spain) have been dated and found to precede human intrusion of Europe by the Upper Paleolithic as catalogued by the article *Symbolic Use of Marine Shells and Mineral Pigments by Iberian Neandertals 115,000 Years Ago* (2018 A.D.) published in *Science Advances*; in fact, even if one dismissed them as not so often made as the one’s in the Middle Stone Age, it has become undeniable throughout the years that in general earlier endeavours on human origins have been either too hurried, eurocentric, or both; masquerading exceptions, leaving out “fissures”, and embossing narratives all reevaluated through the 1990s and deemed by researchers such as Sally McCarthy and Alison Brooks as untenable.

According to the authors of *The Revolution that wasn't: a New Interpretation of the Origin of Modern Human Behavior* (2000 A.D.) in anatomical and behavioural grounds our species originated with the appearance of Middle Stone Age Technology in Africa between 250000 and 300000 years ago; rejecting the model of an “Upper Paleolithic Revolution” due broader understanding that what has been characterized as indicative of modern cognition in the material culture at the period in fact could be found dozens of thousands of years earlier. In sum: theirs is the gradualist model of sporadic development throughout Africa, better received recently than Klein’s emergent model of spontaneous rise at the same continent; two proposals this book’s author is compelled to reject and adopt at earnest.

§ 3.3 Archaeological Evidence of Intellectual Culture

Despite the incumbency of recognizing the african predecessors of Behavioural Modernity dozens — if not hundreds — of thousands of years in advantage of the traditional time-depth of roughly 50000 years — as counselled by McCarthy and Brooks —, the Middle Stone Age material culture — though associated with modern capabilities — bears no significant traces of intellectual culture as so widely manifested during the Upper Paleolithic.

There has been an unfounded assumption within the academic circle endeavoured in the search for “human origins” since its inception: that symbolic practises presuppose meaningful practises. Take the abductivist — to whom the premise arrives challenged — and ask him whether a set of behavioural humans in an enclosed Evolution-friendly environment will be undoubtedly marked by the so called “Cultural Universals” of modern humans — *vide*: spoken languages, poetic narratives, and religious rituals —; further, show him the data: the furnishing shell beads at Blombos Cave, South Africa (> 70000 ~ B.P.), the burial performances of Mount Carmel and Galilee, Israel (> 100000 ~ B.P.), the skilled manufacture of blades at the Kapthurin Formation, Kenya (~ 280000 ~ B.P.), *et cetera*; he will — if truth is his concern — acknowledge that those individuals of past ages saw the same world as us, experienced the same feelings, and ratiocinated under the same complexion, to the point that no contest would come if future genetical breakthroughs allowed and performed the cloning of a 200000 year old archaic *Homo Sapiens* and the specimen acted as functional in society as any modern human; however, one objection should be made: that in nothing we would learn about his culture.

When a human is born, a baggage is put upon his shoulders; the greater the baggage, the greater he becomes, as much as those who became free of their burden; in which case one might wonder who was the giant that carried his weight for Mankind. Signs of intellectual culture — such as depictions of *personae* — do not precede the Upper Paleolithic (~ 50000 ~ B.C.) and are not expected to be uncovered in generations to come in any significant amount beyond that

margin; the oldest african figurative paintings currently known — from the Apollo 11 Cave (Namibia) — have been dated to almost 30000 years ago by the archaeologist Wolfgang Wendt in 1974⁸⁸; in Europe, the earliest flutes and sculptures such as the Venus Figurine of Hohle Fels reach 43000 years at the most under the timeline of the Aurignacian; and even the most recent and oldest archetypal finding at Southeast Asia (the painting of a warty pig at Sulawesi) has a minimum age of just 45500 years according to Brumm *et alli*'s *Oldest Cave Art found in Sulawesi* (2021 A.D.). Even when contriving physical impediments — such as the fact that Africa has few caves compared to Europe or Southeast Asia, that objects from that time-scale

⁸⁸ Wendt's radiocarbon dating had imposed a titanic anomaly in the gradualist model, whose proponents could not explain the lack of older figurative art at the Mother Continent: "These young dates are anomalous for material with MSA associations, and Miller et al. (1999) report an age of 59 ka for the MSA overlying the Howiesons Poort at Apollo 11, based on a series of 62 isoleucine epimerization dates on ostrich eggshell from the sequence". [*The Revolution that wasn't: a New Interpretation of the Origin of Modern Human Behavior* (2000 A.D.); McCarthy & Brooks]; anyhow, recent reanalyses such as the one by Vogelsang *et alii* have corroborated similar results to the first calculations: "In view of the possibility of mixing in the lowermost LSA levels, and the obtainment of infinite ¹⁴C ages for the deposits underlying the late MSA complex, single-grain OSL dating of the sediments at Apollo 11 was carried out. Overall, the OSL ages for the MSA levels at Apollo 11 exhibit good stratigraphic consistency, are in agreement with the independent age control at this site and elsewhere (Jacobs et al. 2008a), and suggest that the MSA deposits accumulated in a series of occupation pulses over an interval of at least 40 millennia from ~71 ka to ~29 ka ago. Our results suggest that the earliest LSA deposits contain mixed-age materials, so the antiquity of the early LSA II artefacts can be constrained only to between ~16 and ~30 ka. Samples from the middle and top of the late MAS complex gave ages of 43 ± 3 ka and 29.4 ± 1.4 ka, respectively and correspond to ¹⁴C ages for the late MSA I and late MSA III. Consequently, we consider the painted slabs that were found in late MSA I deposits to be reliably dated to ~ 30 ka. At the bottom of the late MSA levels age estimates of 58 ± 3 ka and 57 ± 3 ka are consistent with the start of the post-Howieson's Poort elsewhere in southern Africa (wadley & Jacobs 2006; Jacobs et al. 2008)". [*New Excavations of Middle Stone Age Deposits at Apollo 11 Rockshelter*, Namibia (2010 A.D.); Vogelsang *et alii*].

are difficult to find, or that tropical climates have simply erased evidence more drastically than the northern one's —, the line of the referred discoveries does not coincide with acquisition of other material remnants; despite the comparable poor amount of research done in Africa during the whole 20th Century, sites of behavioural complexity older than their aurignacian counterparts have been found quite often (Howieson's Poort Shelter (South Africa) by the 1920s, Border Cave (South Africa) by the 1930s, Mumba Cave (Tanzania) by the 1940s, Taforalt Caves (Morocco) by the 1960s, Diepkloof Rock Shelter (South Africa) by the 1970s, Sibudu Cave (South Africa) by the 1980s, Blombos Cave (South Africa) by the 1990s, *et cetera*), with only an adequate recognition of their antiquity proportionated by the improvement of estimation techniques at the end of millennium — as McCarthy and Brook themselves admit in their article —, and yet, nothing slightly akin to the humanoid lion of Hohlenstein-Stadel (Germany) or the hunting scene of Leang Bulu' Sipong (Indonesia) has been detected, which make part not only of the material culture of Humanity — wherein in scale they do not differ in any way from the older african archaeological findings — but also of its intellectual culture; a throwing spear may kill large game, an adornment may reach the bride's heart, and a burial may account in respect for the moments past, but only a painting will capture the eternal beasts, solely a song will say what cannot be said, and no option other than confronting the very gods will free the human spirit.

Thus responds the abductivist: “here we had listeners, now has come the age of storytellers”. The present author has been convinced that there was in fact a revolution — against McCarthy and Brook's thesis —, though not a cognitive one — as claimed by Klein —, but artistic — in the most philosophical sense.

With no archaeological or genetic evidence whatsoever for a behavioural split in *Sapiens* at the Late Stone Age, and with no known african antecedent in the archaeological record to support a cumulative model, the only sound premise for the appearance and dispersion of

intellectual culture in Eurasia is a historical phenomenon — “historical” as much “historical” was the invention of agriculture *en masse* roughly 12000 year ago, the composition of the New Testament briefly after Christ, or even the discovery of Infinitesimal Calculus by Isaac Newton and Gottfried Leibniz a few centuries back —: a true technical, literary, and religious revolution, but whose consequences achieved a scale never witnessed in historical times.

§ 3.4 Parallels in our Evolutionary Cousins

Since Johann Carl Fuhlrott and Hermann Schaaffhausen recognized the cranium excavated by workers in 1856 at Neanderthal (Germany) as pertaining to the “new man”, our cousins have been treated quite unfairly. A *caricature* has perpetuated in the common imaginary, influenced by the archaeologist Marcellin Boule’s judgement of the fossil he contacted to be more akin to simians than to humans:

Je dois encore faire remarquer, sans y insister, combien les caractères physiques du type de Néanderthal, tels que je viens de les résumer, sont en harmonie avec ce que l’archéologie nous apprend sur ses aptitudes corporelles, son psychisme et ses mœurs. Il n’est guère d’industrie plus rudimentaire et plus misérable que celle de notre Homme moustérien. L’utilisation d’une seule matière première, la pierre (en dehors du bois et peut-être de l’os), l’uniformité, la simplicité et la grossièreté de son outillage lithique, l’absence probable de toutes traces de préoccupations d’ordre esthétique ou d’ordre moral s’accordent bien avec l’aspect brutal de ce corps vigoureux et lourd, de cette tête osseuse aux mâchoires robustes et où s’affirme encore la prédominance des fonctions purement végétatives ou bestiales sur les fonctions cérébrales.

Quel contraste avec les Hommes de la période géologique et archéologique suivante, avec ces Hommes du type de Cro-Magnon, qui avaient un corps plus élégant, une tête plus fine, un front droit et vaste, et qui ont laissé, dans les grottes qu'ils habitaient, tant de témoignages de leur habileté manuelle, des ressources de leur esprit inventif, de leurs préoccupations artistiques et religieuses, de leurs facultés d'abstraction et qui furent des premiers à mériter le glorieux titre d'*Homo sapiens*!

— L'Homme Fossile de La Chapelle-aux-Saints (1908 A.D.); Boule.

But the (unintended) prejudice of Boule's examination have been exposed by anthropologist Adolph Schultz, who in his *Conditions for balancing the Head in Primates* (1942 A.D.) reevaluated a neanderthal skull found in Gibraltar, and concluded that the vertebral column was quite similar to ours before the "old man" of La Chapelle aux Saints could be revised by William Straus and Alexander James Edward Cave in 1955 at the Musée de l'Homme, Paris, and judged to be qualified in no way to be a model for an early *Homo* species due his spinal osteo-arthritis — with the latter researchers famously remarking:

If he could be reincarnated and placed in a New York subway — provided that he were bathed, shaved, and dressed in modern clothing — it is doubtful whether he would attract any more attention than some of its other denizens.

— Pathology and the Posture of Neanderthal Man (1957 A.D.); Strauss & Cave.

Indeed, the initial posture could not withstand even a decade of focused research — as summarized by Biological Anthropology professor David Frayer:

For archeological discoveries pointing to linguistic competence we know that Neanderthals had ornaments (Zilhão et al. 2010), decorated themselves with

paint (Cârciumaru and Țuțuianu-Cârciumaru 2009), feathers (Soressi and d’Errico 2007; Peresani et al. 2011) and eagle talons (Morin and Laroulandie 2012; Radovčić et al. 2015), practiced seafaring (Ferentinos et al. 2012), had complex site structures (Henry et al. 2004; Vallverdú et al. 2010) with resource scheduling, including marine foods (Daujeard and Moncel 2010; Cortés-Sánchez et al. 2011). Consumption of plant materials has been documented through analysis of plant seeds and debris (Lev et al. 2005; Henry et al. 2010) based on starches preserved in dental calculus and residue on tools (Hardy and Moncel 2011). There is even evidence of Neanderthals consuming plants of no nutritional, but pharmacological, value (Hardy et al. 2012). Neanderthals made bone tools for leather working (Soressi et al. 2013), transported or exchanged raw materials over long distances (Slimak and Giraud 2007; Peresani et al. 2013) and had complex site arrangements as seen in moderns (Henry et al. 2004; Vallverdú et al. 2010). For ritual behavior there is no doubt they buried their dead of all ages (Maureille and Vandermeersch 2007; Pettit 2012) and at least in one site there appears to be other types of ritual treatment of the dead (Freyer et al. 2008).

— Talking Hyoids and Talking Neanderthals (2017 A.D.); Freyer.

No longer whether or not their primitivity was in question, but rather whether their “humanity” differed somehow from ours — “what makes us special?” one might say; to whom the answer has been frequently: “we talk”. Though the eagle talons of Krapina (> 130000 ~ B.C.) allow us to know the ingenuity of neanderthals was not inferior than any Middle Stone Age artefact in Africa, the matter of their language remains intricate and has been attracting attention since the discovery of the hyoid bone of Kebara 2 in 1983, Israel — substantiated by later findings at El Sidrón and Sima de los Huesos (Spain) —, whose structure was similar to a

modern human's organ, despite being not enough to reconstruct the ancient vocalic tract as other structures still lacked. This mystery is one of those that instigated interesting amounts of educated speculation and research, wherein one may cite at one hand the contribution of cognitive scientist Philip Lieberman, who had previously in his *On the Speech of Neanderthal Man* (1971 A.D.) — made under a partnership with anatomist Edmund Slocum Crelin Jr. — affirmed our cousins were unable to reproduce the vowels of American English, beyond to be limited to labial and dental consonants, and have no distinction between nasal and non-nasal sounds, and later (*The Evolution of Human Speech: Its Anatomical and Neural Bases* (2007 A.D.); Lieberman) defended his point by stressing a view of neanderthal language as intermediate between the ones of humans and the lower apes — as their necks were too short to accommodate modern human vocal tracts according to him — rather than absent; and at the other hand we have Svante Pääbo's team in the same year announcing the existence of our variant of FOXP2 — gene connected with speech abilities in Krause *et alii* (2007 A.D.) — in the neanderthal genome, or even Rolf Quam's and Yoel Rak's article named *Auditory Ossicles from Southwest Asian Mousterian Sites* (2008 A.D.) presenting how hearing mechanisms of neanderthals differed in no meaningful way from the one's of living humans. As result, the physical evidence is inconclusive at the moment regarding the capacity of neanderthals in producing human-like speech, at the same pace throughout the years the idea has attracted attention judging by the enhancements provoked by the rethinking of Neanderthal Man as an equal rather than inferior. The only assurance the present author concedes to the question is that his efforts in this section will drastically point to the latter.

§ 3.5 The Case of Shanidar 1

In the Annual Report of the Board of Regents of the Smithsonian Institution of 1959 archaeologist Ralph Solecki published the article *Three Adult Neanderthal Skeletons from Shanidar Cave, Northern Iraq* (1959 A.D.), wherein a special specimen was described:

When first seen, the top of the skull was a small thing perched on the eastern edge of the yawning excavation and lost in the gloom of the huge cavern. It was difficult to realize at first that we had an extreme rarity in human paleontology before us. It looked like an earthy colored protuberance at the very end of a narrow ledge in a sheer wall of stones and earth. The stark whiteness of the limestone blocks and the fragments of rocks around it contrasted sharply with the fresh brown-colored soils in the section, crisscrossed by pick marks. Seen more closely, and except for the just emergent heavy brow ridge, the skull cap looked like a very soiled and broken gigantic egg. It lay in the southeast quarter of square, at a depth of 4.1 m. from the cave surface at that point, or 4.34 m. below "0" datum. The skull faced to the south toward the cave entrance, about 13 m. away some broken limestone rocks jutted out near it. A preliminary survey showed that the shaft of my 1953 season excavation had missed the skull by a scant 25 cm, an extremely small margin.

— Three Adult Neanderthal Skeletons from Shanidar Cave, Northern Iraq (1959 A.D.); Solecki.

The head was bashed, the lower jaw was displaced, and an unnatural twist of the neck called attention. "*It was obvious to even the most casual of viewers that this was the head of a person who had suffered a sudden and violent end*" Solecki reported, pointing out Shanidar 1 was probably crushed by rockfall and/or had the material deposited later upon a shallow grave⁸⁹;

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anyhow, the surprising fact was not his tragical fractures — other individuals have met the same fate inside the cave —, but rather his traumatic ones. A review of the autopsies by forensic anthropologist Thomas Stewart in his *The Neanderthal Skeletal Remains from Shanidar Cave, Iraq* (1977 A.D.) highlights many of the fractures as actually healed at the time of death, beyond worn teeth, a seemingly amputated right upper arm, degenerative joint disease, bone deformations, an incapacitated left leg, partial or complete deafness in one or both ears, and most importantly: a left hemisphere with signs of injury through a striking blow that might have

A number of stones must have fallen on him within split seconds, throwing his body backward full length down the slight slope. Presumably the first stones struck him on the head and across the feet and legs. The latter members were close together, with the left leg slightly flexed toward the right. The feet were caught fast under debris, while the lower legs were struck by two stones. One of these ripped the lower left leg from its foot, twisting the leg on its axis and turning it at a right angle to its opposite member. Simultaneously the other stone sheared off the lower right leg against another stone like a butcher's cleaver, crushing the upper part of the lower left leg against it. Some of the force of the blow must have been to the northwest as well as downward. His left upper leg must have been smashed by a very heavy impact, since the left pelvic bone was forced headward over the lower ribs and the left femur was displaced. Possibly the section of large bone found a few centimeters to the north of the ankles, and another broken bone found to the south of the feet, are pieces of the left femur.

In falling backward, his body twisted to the right, pinning down his useless stump of a right arm. His left arm and hand, drawn protectively to his chest, were crushed into his ribs and spine. At the same time, his lower thoracic vertebrae were thrust to the right.

His head and neck were severed from the trunk and left in an unnatural] attitude. His head faced over his right shoulder, at a right angle to his chest. The lower jaw was dislocated to the front and left side of the cranium and broken against a flat stone.

— Three Adult Neanderthal Skeletons from Shanidar Cave, Northern Iraq (1959 A.D.); Solecki.

inflicted blindness at least in one eye, produced a series of mental disorders and biological disfunctions, beyond to have shrank the right side of his body — the last physical vestiges of a caveman who nevertheless still managed to live to his 40s:

Although he was born into a savage and brutal environment, Shanidar I provides proof that his people did not lack incompassion. Here was an armless cripple, a pre-sapiens individual, who could barely forage and fend for himself. We must assume that he was accepted in his society and supported by his companions throughout his lifetime. That he made himself useful around the hearth is evidenced by the unusual wear on his front teeth. It indicates presumably that in lieu of a right arm he used his jaws for grasping. The stone heap over his remains shows that even in death his person was an object of some esteem, if not respect, born out of close relationship against a hostile environment.

— Three Adult Neanderthal Skeletons from Shanidar Cave, Northern Iraq (1959 A.D.); Solecki.

This armless cripple was at the middle of two hearths making his daily business — maybe facing an audience — when suddenly — probably during an earthquake — he was immortalized by stone, leaving conditions for us — roughly 50000 years later⁹⁰ — to retrieve what laid midst blessing and curse. Caretaking of the old and ill by an extinct form of human, nevertheless, is the lesser insight this rare fossil is ready to offer — indeed the Old Man of La Chapelle-aux-Saints pretty much must have received the same zeal for his disabilities —; here in Shanidar Cave lived a man who might have witnessed *Sapiens* crossing the Levant and intermixing with

⁹⁰ The top part of the Mousterian layer under Shanidar 1 was dated to 46000 B.P. by Solecki's team.

his race during the Last Out of Africa⁹¹, and supposedly — according to the consensus of this day — being perplexed — together with his kin — by the more advanced linguistic, artistic, and religious innovations brought from the South — whose whole plot the abductivist might be entitled to ask “what if it were the other way around?”.

⁹¹ Introgression: Sankararaman *et alii* (2012 A.D.): 37000-86000 B.P. / 47000-65000 B.P.; Moorjani *et alii* (2016 A.D.): 41000-54000 B.P.; Iasi *et alii* (2021 A.D.): 44000-54000 B.P..



Shanidar 1's skull as uncovered [1959; Solecki]

Shanidar 1's skull as restored [1958; Stewart]



§ 3.6 Historical Composition in American and European Oral Tradition

The most widespread constitution among the nations adopted since immemorial times has been the repassing of myths — together with their languages — from generation to generation without truly questioning whom first told us those stories, but since then the material condition of humanity has developed drastically last millennia and even more during the Industrial Revolutions, with Folkloristics being summoned in the Western Tradition by the end of the 19th Century mainly by the efforts of the Finnish School at the pace that wider array material was gathered and analysed, leading to a silent crisis of intertwined parallels in oral tradition, for as remarked by *Vladimir Propp* in his *Morfologija Skazki* (1928 A.D.), so sure as all rivers reach the sea was the burden of folklorists to justify the similarity of stories throughout the world on scientific grounds and in lack of historical evidence. A meditation on the topic rarely surpassed in proportion of skepticism and open-mindedness is in folklorist Andrew Lang's *Custom and Myth* (1884 A.D.), whose chapter *A far Travelled Tale* should be quoted in length:

A MODERN NOVELIST has boasted that her books are read from Tobolsk to Tangiers.' This is a wide circulation, but the widest circulation in the world has probably been achieved by a story whose author, unlike Ouida, will never be known to fame. The tale which we are about to examine is, perhaps, of all myths the most widely diffused, yet there is no ready way of accounting for its extraordinary popularity. Any true nature-myth,' any myth which accounts for the processes of nature or the aspects of natural phenomena, may conceivably have been invented separately, wherever men in an early state of thought observed the same facts, and attempted to explain them by telling a story. Thus we have seen that the earlier part of the Myth of Cronus is a nature-myth, setting forth the cause of the separation of Heaven and Earth. Star-myths again, are everywhere similar, because men who believed all

nature to be animated and personal, accounted for the grouping of constellations in accordance with these crude beliefs. Once more, if a story like that of 'Cupid and Psyche ' be found among the most diverse races, the distribution becomes intelligible if the myth was invented to illustrate or enforce a widely prevalent custom. But in the following story no such explanation is even provisionally acceptable.

The gist of the tale (which has many different openings/ and conclusions in different places) may be stated thus : A young man is brought to the home of a hostile animal, a giant, cannibal, wizard, or a malevolent king. He is put by his unfriendly host to various severe trials, in which it is hoped that he will perish. In each trial he is assisted by the daughter of his host. After achieving the adventures, he elopes with the girl, and is pursued by her father. The runaway pair throw various common objects behind them, which are changed into magical obstacles and check the pursuit of the father. The myth has various endings, usually happy, in various places. Another form of the narrative is known, in which the visitors to the home of the hostile being are, not wooers of his daughter, but brothers of his wife. The incidents of the flight, in this variant, are still of the same character. Finally, when the flight is that of a brother from his sister's malevolent ghost, in Hades (Japan), or of two sisters from a cannibal mother or step-mother (Zulu and Samoyed), the events of the flight and the magical aids to escape remain little altered. We shall afterwards see that attempts have been made to interpret one of these narratives as a nature-myth ; but the attempts seem unsuccessful. We are therefore at a loss to account for the wide diffusion of this tale, unless it has

been transmitted slowly from people to people, in the immense unknown prehistoric past of the human race.

Before comparing the various forms of the myth in its first shape — that which tells of the mortal lover and the giant's or wizard's daughter — let us give the Scottish version of the story. This version was written down for me, many years ago, by an aged lady in Morayshire. I published it in the 'Revue Celtique' ; but it is probably new to story-comparers, in its broad Scotch variant.

Nicht Nought Nothing,

There once lived a king and a queen. They were long married and had no bairns; but at last the queen had a bairn, when the king was away in far countries. The queen would not christen the bairn till the king came back, and she said, 'We will just call him Nicht Nought Nothing until his father comes home.' But it was long before he came home, and the boy had grown a nice little laddie. At length the king was on his way back ; but he had a big river to cross, and there was a spate, and he could not get over the water. But a giant came up to him, and said, 'If you will give me Nicht Nought Nothing, I will carry you over the water on my back. The king had never heard that his son was called Nicht Nought Nothing, and so he promised him. When the king got home again, he was very happy to see his wife again, and his young son. She told him that she had not given the child any name but Nicht Nought Nothing, until he should come home again himself. The poor king was in a terrible case. He said, 'What have I done ? I promised to give the giant who carried me over the river on his back, Nicht Nought Nothing.' The king and the queen were sad and sorry, but they said, 'When the giant comes we will give him the hen-wife's bairn ; he will never know the difference.' The next day the giant came to claim the king's promise, and he sent for the hen-wife's bairn ; and the giant went away with the bairn on his back. He travelled till he came to a big stone, and there he sat down to rest. He said,

‘Hidge, Hodge, on my back, what time of day is it?’

The poor little bairn said, ‘It is the time that my mother, the hen-wife, takes up the eggs for the queen’s breakfast.’

The giant was very angry, and dashed the bairn on the stone and killed it

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The same adventure is repeated with the gardener’s son.

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Then the giant went back to the king’s house, and said he would destroy them all if they did not give him Nicht Nought Nothing this time. They had to do it ; and when he came to the big stone, the giant said, ‘What time of day is it?’ Nicht Nought Nothing said, ‘It is the time that my father the king will be sitting down to supper.’ The giant said, ‘I’ve got the richt ane noo;’ and took Nicht Nought Nothing to his own house and brought him up till he was a man. The giant had a bonny dochter, and she and the lad grew very fond of each other. The giant said one day to Nicht Nought Nothing, ‘I’ve work for you to-morrow. There is a stable seven miles long and seven miles broad, and it has not been cleaned for seven years, and you must clean it to-morrow, or I will have you for my supper.’

The giant’s dochter went out next morning with the lad’s breakfast, and found him in a terrible state, for aye as he cleaned out a bit, it aye fell in again. The giant’s dochter said she would help him, and she cried a’ the beasts of the field) and a’ the fowls o’ the air, and in a minute they a’ came, and carried awa’ everything that was in the stable and made a’ clean before the giant came home. He said, ‘Shame for the wit that helped you ; but I have a worse job for you to-morrow.’ Then he told Nicht Nought Nothing that there was a loch seven miles long, and seven miles deep, and seven miles broad, and he must drain it the next day, or else he would have him for his supper. Nicht Nought Nothing began early next morning and tried to lave the water with his pail, but the loch was never getting any less, and he did no ken what to do ; but the giant’s dochter called on all the fish in the sea to come and drink the water, and very soon they drank it dry. When the giant saw the work done he was in a rage, and said, ‘I’ve a worse job for you to-morrow ; there is a tree seven miles high, and no branch on it, till you get to the top, and there is a nest, and you must bring down the eggs without

breaking one, or else I will have you for my supper.' At first the giant's dochter did not know how to help Nicht Nought Nothing ; but she cut off first her fingers and then her toes, and made steps of them, and he clomb the tree, and got all the eggs safe till he came to the bottom, and then one was broken. The giant's dochter advised him to run away, and she would follow him. So he travelled till he came to a king's palace, and the king and queen took him in and were very kind to him. The giant's dochter left her father's house, and he pursued her and was drowned. Then she came to the king's palace where Nicht Nought Nothing was. And she went up into a tree to watch for him. The gardener's dochter, going to draw water in the well, saw the shadow of the lady in the water, and thought it was herself, and said, 'If I'm so bonny, if I'm so brave, do 'you send me to draw water ?' The gardener's wife went out, and she said the same thing. Then the gardener went himself, and brought the lady from the tree, and led her in. And he told her that a stranger was to many the king's

dochter, and showed her the man : and it was Nicht Nought Nothing asleep in a chair. And she saw him, and cried to him, 'Waken, waken, and speak to me !' But he would not waken, and syne she cried,

'I cleaned the stable, I laved the loch, and I clamb the tree,

And all for the love of thee,

And thou wilt not waken and speak to me.'

The king and the queen heard this, and came to the bonny young lady, and she said,

'I canna get Nicht Nought Nothing to speak to me for all that I can do.'

Then were they greatly astonished when she spoke of Nicht Nought Nothing, and asked where he was, and she said, 'He that sits there in the chair.' Then they ran to him and kissed him and called him their own dear son, and he wakened, and told them all that the giant's dochter had done for him, and of all her kindness. Then they took her in their arms and kissed her, and said she should now b6 their dochter, for their son should marry her.

And they lived happy all their days.

In this variant of the story, which we may use as our text, it is to be noticed that a lacuna exists. The narrative of the flight omits to mention that the

runaways threw things behind them which became obstacles in the giant's way. One of these objects probably turned into a lake, in which the giant was drowned. A common incident is the throwing behind of a comb, which changes into a thicket. The formula of leaving obstacles behind occurs in the Indian collection, the 'Kathasarit sagara'. The 'Battle of the Birds' in Campbells 'Tales of the West Highlands' is a very copious Gaelic variant. Russian parallels are 'Vasilissa the Wise' and the 'Water King' and 'The King Bear.' The incident of the flight and the magical obstacles is found in Japanese mythology. The 'ugly woman of Hades' is sent to pursue the hero. He casts down his black head-dress, and it is instantly turned into grapes ; he fled while she was eating them. Again, 'he cast down his multitudinous and close-toothed comb, and it instantly turned into bamboo sprouts.' In the Gaelic version, the pursuer is detained by talkative objects which the pursued leave at home, and this marvel recurs in Zululand, and is found among the Bushmen. The Zulu versions are numerous. Oddly enough, in the last variant, the girl performs no magic feat, but merely throws sesamum on the ground to delay the cannibals, for cannibals are very fond of sesamum.

Here, then, we have the remarkable details of the flight, in Zulu, Gaelic, Norse, Malagasy, Russian, Italian, Japanese. Of all incidents in the myth, the incidents of the flight are most widely known. But the whole connected series of events — the coming of the wooer ; the love of the hostile being's daughter ; the tasks imposed on the wooer ; the aid rendered by the daughter ; the flight of the pair ; the defeat or destruction of the hostile being — all these, or most of these, are extant, in due sequence, among the following races. The Greeks

have the tale, the people of Madagascar have it, the Lowland Scotch, the Celts, the Russians, the Italians, the Algonquins, the Finns, and the Samoans have it. Now if the story were confined to the Aryan race, we might account for its diffusion, by supposing it to be the common heritage of the Indo-European peoples, carried everywhere with them in their wanderings. But when the tale is found in Madagascar, North America, Samoa, and among the Finns, while many scattered incidents occur in even more widely severed races, such as Zulus, Bushmen, Japanese, Eskimo, Samoyeds, the Aryan hypothesis becomes inadequate.

To show how closely, all things considered, the Aryan and non-Aryan possessors of the tale agree, let us first examine the myth of Jason,

The earliest literary reference to the myth of Jason is in the 'Iliad'. Here we read of Euneos, a son whom Hypsipyle bore to Jason in Lemnos. Already, even in the 'Iliad,' the legend of Argo's voyage has been fitted into certain well-known geographical localities. A reference in the 'Odyssey' has a more antique ring : we are told that of all barques Argo alone escaped the jaws of the Rocks Wandering, which clashed together and destroyed ships. Argo escaped, it is said, 'because Jason was dear to Hera' It is plain, from various fragmentary notices, that Hesiod was familiar with several of the adventures in the legend of Jason. In the 'Theogony' Hesiod mentions the essential facts of the legend : how Jason carried off from Æetes his daughter, 'after achieving the adventures, many and grievous,' which were laid upon him. At what period the home of Æetes was placed in Colchis, it is not easy to determine. Mimnermus, a contemporary of Solon, makes the home of Æetes lie 'on the brink of ocean,' a very vague description. Pindar, on the other hand, in the

splendid Fourth Pythian Ode, already knows Colchis as the scene of the loves and flight of Jason and Medea.

‘Long were it for me to go by the beaten track,’ says Pindar, ‘and I know a certain short path.’ Like Pindar, we may abridge the tale of Jason. He seeks the golden fleece in Colchis : Æetes offers it to him as a prize for success in certain labours. By the aid of Medea, the daughter of Æetes, the wizard-king, Jason tames the fire-breathing oxen, yokes them to the plough, and drives a furrow. By Medea’s help he conquers the children of the teeth of the dragon, subdues the snake that guards the fleece of gold, and escapes, but is pursued by Æetes. To detain Æetes, Medea throws behind the mangled remains of her own brother, Apsyrtos, and the Colchians pursue no further than the scene of this bloody deed. The savagery of this act survives even in the work of a poet so late as Apollonius Rhodius (iv. 477), where we read how Jason performed a rite of savage magic, mutilating the body of Apsyrtos in a manner which was believed to appease the avenging ghost of the slain. ‘Thrice he tasted the blood, thrice spat it out between his teeth,’ a passage which the Scholiast says contains the description of an archaic custom popular among murderers.

Beyond Tomi, where a popular etymology fixed the ‘cutting up’ of Apsyrtos, we need not follow the fortunes of Jason and Medea. We have already seen the wooer come to the hostile being, win his daughter’s love, achieve the adventures by her aid, and flee in her company, delaying, by a horrible device, the advance of the pursuers. To these incidents in the tale we confine our attention.

Many explanations of the Jason myth have been given by Scholars who thought they recognised elemental phenomena in the characters. As usual

these explanations differ widely. Whenever a myth has to be interpreted, it is certain that one set of Scholars will discover the sun and the dawn, where another set will see the thunder-cloud and lightning. The moon is thrown in at pleasure. Sir G. W. Cox determines 'that the name Jason (Iasôn) must be classed with the many others, lasion, lamus, lolaus, laso, belonging to the same root.' Well, what is the root ? Apparently the root *i*, as denoting a crying color, that is, a loud color'. Seemingly violet is a loud color, and, wherever you have the root *i*, you have 'the violet-tinted morning from which the sun is bom.' Medea is 'the daughter of the sun,' and most likely, in her 'beneficent aspect,' is the dawn. But *ios* has another meaning, 'which, as a spear, represents the far-darting ray of the sun' ; so that, in one way or another, Jason is connected with the violet-tinted morning or with the sun's rays. This is the gist of the theory of Sir George Cox.

Preller is another Scholar, with another set of etymologies. Jason is derived, he thinks, from *ἰάομαι*, to heal, because Jason studied medicine under the Centaur Chiron. This is the view of the Scholiast on Apollonius Rhodius (i. 554). Jason, to Preller's mind, is a form of Asclepius, 'a spirit of the spring with its soft suns and fertile rains.' Medea is the moon. Medea, on the other hand, is a lightning goddess, in the opinion of Schwartz. No philological reason is offered. Meanwhile, in Sir George Cox's system, the equivalent of Medea, 'in her beneficent aspect,' is the dawn.

We must suppose, it seems, that either the soft spring rains and the moon, or the dawn and the sun, or the lightning and the thunder-cloud, in one arrangement or another, irresistibly suggested, to early Aryan minds, the picture of a wooer, arriving in a hostile home, winning a maiden's love,

achieving adventures by her aid, fleeing with her from her angry father and delaying his pursuit by various devices. Why the spring, the moon, the lightning, the dawn — any of them or all of them — should have suggested such a tale, let Scholars determine when they have reconciled their own differences. It is more to our purpose to follow the myth among Samoans, Algonquins, and Finns. None of these races speak an Aryan language, and none can have been beguiled into telling the same sort of tale by a disease of Aryan speech.

Samoa, where we find our story, is the name of a group of volcanic islands in Central Polynesia. They are about 3,000 miles from Sidney, were first observed by Europeans in 1722, and are as far removed as most spots from direct Aryan influences. Our position is, however, that in the shiftings and migrations of peoples, the Jason tale has somehow been swept, like a piece of drift-wood, on to the coasts of Samoa. In the islands, the tale has an epical form, and is chanted in a poem of twenty-six stanzas. There is something Greek in the free and happy life of the Samoans — something Greek, too, in this myth of theirs. There was once a youth, Siati, famous for his singing, a young Thamyras of Samoa. But as, according to Homer, ‘the Muses met Thamyras the Thracian, and made an end of his singing, for he boasted and said that he would vanquish even the Muses if he sang against them,’ so did the Samoan god of song envy Siati. The god and the mortal sang a match : the daughter of the god was to be the mortal’s prize if he proved victorious. Siati won, and he set off, riding on a shark, as Arion rode the dolphin, to seek the home of the defeated deity. At length he reached the shores divine, and thither strayed Puapae, daughter of the god, looking for her comb which she

had lost. 'Siati,' said she, 'how camest thou hither ?' 'I am come to seek the song-god, and to wed his daughter.' 'My father,' said the maiden, 'is more a god than a man ; eat nothing he hands you, never sit on a high seat, lest death follow.' So they were united in marriage. But the god, like Æetes, was wroth, and began to set Siati upon perilous tasks : 'Build me a house, and let it be finished this very day, else death and the oven await thee.'

Siati wept, but the god's daughter had the house built by the evening. The other adventures were to fight a fierce dog, and to find a ring lost at sea. Just as the Scotch giant's daughter cut off her fingers to help her lover, so the Samoan god's daughter bade Siati cut her body into pieces and cast her into the sea. There she became a fish, and recovered the ring. They set off to the god's house, but met him pursuing them, with the help of his other daughter. ' Puapae and Siati threw down the comb, and it became a bush of thorns in the way to intercept the god and Puanli,' the other daughter. Next they threw down a bottle of earth which became a mountain ; 'and then followed their bottle of water, and that became a sea, and drowned the god and Puanli.'

This old Samoan song contains nearly the closest savage parallel to the various household tales which find their heroic and artistic shape in the Jason saga. Still more surprising in its resemblances is the Malagasy version of the narrative. In the Malagasy story, the conclusion is almost identical with the winding up of the Scotch fairy tale. The girl hides in a tree ; her face, seen reflected in a well, is mistaken by women for their own faces, and the recognition follows in due course.

Like most Red Indian versions of popular tales, the Algonquin form of the Jason saga is strongly marked with the peculiarities of the race. The story is recognisable, and that is all.

The opening, as usual, differs from other openings. Two children are deserted in the wilderness, and grow up to manhood. One of them loses an arrow in the water; the elder brother, Panigwun, wades after it. A magical canoe flies past : an old magician, who is alone in the canoe, seizes Panigwun and carries him off. The canoe fleets along, like the barques of the Phaeacians, at the will of the magician, and reaches the isle where, like the Samoan god of song, he dwells with his two daughters. 'Here, my daughter,' said he, 'is a young man for your husband.' But the daughter knew that the proposed husband was but another victim of the old man's magic arts. By the daughter's advice, Panigwun escaped in the magic barque, consoled his brother, and returned to the island. Next day the magician, Mishosha, set the young man to hard tasks and perilous adventures. He was to gather gulls' eggs ; but the gulls attacked him in dense crowds. By an incantation he subdued the birds, and made them carry him home to the island. Next day he was sent to gather pebbles, that he might be attacked and eaten by the king of the fishes. Once more the young man, like the Finnish Ilmarinen in Pohjola, subdued the mighty fish, and went back triumphant. The third adventure, as in 'Nicht Nought Nothing,' was to climb a tree of extraordinary height in search of a bird's nest. Here, again, the youth succeeded, and finally conspired with the daughters to slay the old magician. Lastly the boy turned the magician into a sycamore tree, and won his daughter. The other daughter was given to the brother who had no share in the perils. Here we miss the incident of the flight ; and the magician's

daughter, though in love with the hero, does not aid him to perform the feats. Perhaps an Algonquin brave would scorn the assistance of a girl. In the 'Kalevala,' the old hero, Wainamoinen, and his friend Ilmarinen, set off to the mysterious and hostile land of Pohjola to win a bride. The maiden of Pohjola loses her heart to Ilmarinen, and, by her aid, he bridles the wolf and bear, ploughs a fidd of adders with a plough of gold, and conquers the gigantic pike that swims in the Styx of Finnish mythology. After this point the story is interrupted by a long sequel of popular bridal songs, and, in the wandering course of the rather aimless epic, the flight and its incidents have been forgotten, or are neglected. These incidents recur, however, in the thread of some- what different plots. We have seen that they are found in Japan, among the Eskimo, among the Bushmen, the Samoyeds, and the Zulus, as well as in Hungarian, Magyar, Celtic, and other European household tales.

The conclusion appears to be that the central part of the Jason myth is incapable of being explained, either as a nature-myth, or as a myth founded on a disease of language. So many languages could not take the same malady in the same way ; nor can we imagine any series of natural phenomena that would inevitably suggest this tale to so many diverse races.

We must suppose, therefore, either that all wits jumped and invented the same romantic series of situations by accident, or that all men spread from one centre, where the story was known, or that the story, once invented, has drifted all round the world. If the last theory be approved of, the tale will be like the Indian Ocean shell found lately in the Polish bone-cave, or like the Egyptian beads discovered in the soil of Dahomey. The story will have been carried hither and thither, in the remotest times, to the remotest shores, by traders, by

slaves, by captives in war, or by women torn from their own tribe and forcibly settled as wives among alien peoples.

Stories of this kind are everywhere the natural property of mothers and grandmothers. When we remember how widely diffused is the law of exogamy, which forbids marriage between a man and woman of the same stock, we are impressed by the number of alien elements which must have been introduced with alien wives. Where husband and wife, as often happened, spoke different languages, the woman would inevitably bring the hearthside tales of her childhood among a people of strange speech. By all these agencies, working through dateless time, we may account for the diffusion, if we cannot explain the origin, of tales like the central arrangement of incidents in the career of Jason.

— Custom and Myth (1884 A.D.); Lang.

Surely, the Magic Flight (Aarne-Thompson-Uther Index 313; Folklore and Mythology Catalogue L72) is almost universal — only absent in Australia and Melanesia according to anthropologist *Jurij Berězkin*'s database —, and one of the earliest global motifs recognized by modern scholarship out of so many obscure samples — the same famous for yielding in the field too much insistence over dubious speculation. The similarities in world folklore are more than real, but if the hope more than a century back for a scientific understanding of myth has been diffusely abandoned after its discredit by Max Müller's Mythological School — which Lang himself helped to take down — it can only be associated with the failure to rely on a bare list of common motifs and thence arbitrarily arrive at any explanation whatsoever — by which it has become redundant.

Nowadays the common educated western citizen if asked to detract popular conspiratory ideas fomented by works such as Godfrey Higgins's *Anacalypsis: an Attempt to Draw Aside*

the Veil of the Saitic Isis or an Inquiry into the Origin of Languages, Nations and Religions (1836 A.D.), Ignatius Donnelly's *Atlantis: The Antediluvian World* (1882 A.D.), Helena Blavatsky's *The Secret Doctrine, the Synthesis of Science, Religion and Philosophy* (1888 A.D.), Erich von Däniken's *Erinnerungen an die Zukunft: Ungelöste Rätsel der Vergangenheit* (1968 A.D.), and Graham Hancock's *Fingerprints of the Gods* (1995 A.D.), he will point with ease a proposal more or less derived from the founder of Analytical Psychology (Carl Jung) that myths throughout the world tend to be similar because of the nature of the human psyche, and some might even contrast it with a more materialist reason as claimed by the psychoanalysts, wherein the brightest and most controversial of them in the reign of mythology has been Otto Rank, who later distanced himself from the typical focus on the Oedipus Complex in favor of a more existential exegesis. "*So ist der Mythos ein erhalten gebliebenes Stück aus dem infantilen Seelenlebens des Volkes und der Traum der Mythos des Individuums*" he wrote nevertheless under Sigmund Freud's approval in *Traum und Mythos* (1914 A.D.), sharing the same extension of Psychoanalytical Theory as in his *Der Mythos von der Geburt des Helden* (1909 A.D.) — the major inspiration besides the jungean *corpus* for the Monomyth of the Hero's Journey in mythographer Joseph Campbell's *The Hero with a Thousand Faces* (1949 A.D.) —; there Rank identified patterns in the lives of renowned historical, mythological, and religious figures of ancient times, and traced their narrative models to the formula responsible for giving Šarrum-Kīn, Perseús, and Mōše the same birth stories involving a prophecy warning of a noble baby that will end the days of a king, the abandonment of the child by water, its secret fostering by animals or shepherds, *et cetera*. The description goes further to five main points, and is both less ambitious and deceptive than the one made by amateur archaeologist Lord Raglan in his *The Hero* (1936 A.D.), which blatantly defended whole biographies of historical figures to have been embellished quite often in antiquity through the adoption of widely known themes in oral tradition; anyhow, whereas Raglan's list is generally dismissed

due its contamination of arbitrariness⁹², Rank's remarks do withstand scrutiny despite vague and limited in scope, as anyone can testify by consulting a few pages of Johannes Bolte's and Jiří Polívka's *Anmerkungen zu den Kinder und Hausmärchen der Brüder Grimm* (1913 A.D.). Patterns in traditional storytelling are not only common, they are the rule, and works preceding *Der Mythos von der Geburt des Helden* (1909 A.D.) had already identified them in Europe and/or even beyond such as the attending Ernst Böklen's *Adam und Qain* (1909 A.D.), Antti Aarne's *Vergleichende Märchenforschungen* (1908 A.D.), Heinrich Lessmann's *Die Kyrossage in Europa* (1906 A.D.), Georg Hüsing's *Beiträge zur Kyros-Sage* (1906 A.D.), Paul Ehrenreich's *Die Mythen und Legenden der Südamerikanischen Urvölker und ihre Beziehungen zu denen Nordamerikas und der Alten Welt* (1905 A.D.), John MacCulloch's *The Childhood of Fiction, a Study of Folk Tales and Primitive Thought* (1905 A.D.), Leo Frobenius' *Das Zeitalter der Sonnengottes* (1904 A.D.), Alfred Jeremias' *Das Alte Testament im Lichte des Alten Orients* (1904 A.D.), Hugo Winckler's *Die babylonische Kultur in ihren Beziehungen zur Unsrigen* (1902 A.D.), Adeline Rittershaus' *Die neuisländischen Volksmärchen* (1902 A.D.), Friedrich von der Leyen's *Das Märchen in den Göttersagen der Edda* (1899 A.D.), Eduard Stucken's *Astralmythen der Hebräer, Babylonier und Ägypter* (1896 A.D.), Hermann

⁹² Indeed 14 of Lord Raglan's 22 points are easily manifested in uncontroversial records of historical figures preceding the spring of nation states: • father is a king, • father often a near relative to mother, • returns or goes to future kingdom, • is victor over king, giant, dragon or wild beast, • marries a princess (often daughter of predecessor), • becomes king, • for a time he reigns uneventfully, • he prescribes laws, • later loses favor with gods or his subjects, • driven from throne and city, • meets with mysterious death, • his children, if any, do not succeed him, • his body is not buried, and • has one or more holy sepulchers or tombs. The miscalculation was sufficient to even allow folklorist Francis Utley to rightfully and convincingly align it to Abraham Lincoln in a book chapter entitled *Lincoln wasn't there or Lord Raglan's Hero* (1965), which just became fart-fetched in the remaining 8 points — outright made for the thesis' sake.

Gunkel's *Schöpfung und Chaos* (1895 A.D.), Edwin Hartland's *The Legend of Perseus* (1894-1896 A.D.), Marian Cox's *Cinderella* (1893 A.D.), Ernst Siecke's *Die Liebsgeschichte des Himmels* (1892 A.D.), Kaarle Krohn's *Mann und Fuchs* (1891 A.D.), James Frazer's *The Golden Bough* (1890 A.D.), Viktor Rydberg's *Undersökningar i Germanisk Mythologi* (1886/1889 A.D.), Andrew Lang's *Custom and Myth* (1884 A.D.), Alfred Nutt's *The Aryan Expulsion-and-Return Formula in the Folk and Hero Tales* (1879 A.D.), Edward Tylor's *Primitive Culture* (1871 A.D.), Angelo de Gubernatis' *Zoological Mythology or The Legends of Animals* (1871 A.D.), Johann Georg von Hahn's *Griechische und albanesische Märchen* (1864 A.D.), Julius Braun's *Naturgeschichte der Sage* (1864 A.D.), Wilhelm Manhardt's *Germanische Mythen* (1858 A.D.), Jacob Grimm's *Deutsche Mythologie* (1835 A.D.), Georg Creuzer's *Symbolik und Mythologie der alten Völker* (1810 A.D.), Charles-François Dupuis's *Origine de tous les Cultes* (1795 A.D.), Comte Volney's *Les Ruines ou Meditation sur les Révolutions des Empires* (1789 A.D.), *et cetera*; whether or not they could convince in their enterprise however, did not depended solely on pointing parallels, but on their demonstration of the nature of what anthropologist Claude Lévi-Strauss — adapting Propp — named *mythème*, and further, the way History acts, it is safe to say if some inquirers indeed deserved recognition in their interpretations, theirs was buried to be found.

One may divide earlier attempts into Creuzer's definition of allegorical and kyriological interpretations in *Symbolik und Mythologie der alten Völker* (1810 A.D.): the first picture is frequently assaulted — from naturalists to new-age mystics —, and reflects beyond what one sees; on the other hand there is the materialist idol, best summarized by the writer Charles de Brosses: “*il ne faut pas aller chercher bien loin ce que se trouve plus près*” [*Du Culte des Dieux Fétiches* (1760 A.D.)]. Defenses on the allegorical interpretation by the Western Tradition may be found more than 2500 years ago in a *skhólion* from the philosopher *Porphýrios* to the *Ilías* (8th century B.C.), where it is said the erudite *Theagénēs ho Rhēgînos* once insisted the homeric

gods in reality as natural elements, a thesis later enforced though largely modified by *Plátōn*, who in *Politeía* (4th Century B.C.) used the term *hypónoia* — from ὑπό /hy.'pó/ “under” and νοῦς /nú:s/ “intelligibility” — to refer to the technique used by the first story-tellers, believed by the philosopher to have been misunderstood through poetical corruptions, as if the respect of the ancients for the gods has been dismantled by the rhapsodist, unable to acquaint them as intrinsic structures forcing the celestial bodies on course:

Κλοπή μὲν χρημάτων ἀνελεύθερον, ἀρπαγὴ δὲ ἀναίσχυντον: τῶν Διὸς δὲ
ύέων οὐδεὶς οὔτε δόλοις οὔτε βίᾳ χαίρων ἐπιτετήδευκεν τούτοις οὐδέτερον.
μηδεὶς οὖν ὑπὸ ποιητῶν μηδ' ἄλλως ὑπὸ τινῶν μυθολόγων πλημμελῶν περὶ
τὰ τοιαῦτα ἐξαπατῶμενος ἀναπειθέσθω, καὶ κλέπτων ἢ βιαζόμενος οἰέσθω
μηδὲν αἰσχρὸν ποιεῖν ἀλλ' ἅπερ αὐτοὶ θεοὶ δρῶσιν: οὔτε γὰρ ἀληθὲς οὔτ'
εἰκός, ἀλλ' ὅς τι δρᾷ τοιοῦτον παρανόμως, οὔτε θεὸς οὔτε παῖς ἐστὶν ποτε
θεῶν, ταῦτα δὲ νομοθέτῃ μᾶλλον προσήκει γινώσκειν ἢ ποιηταῖς σύμπασι.
— *Νόμοι* (4th Century B.C.); Πλάτων.

The discourse in *Nómoi* (4th Century B.C.) was extended by neoplatonist works such as the books of *Próklos* whereas the pantheism was continued by the stoics in a less spiritual version, for Cicero in *De Natura Deorum* (45 B.C.) mentions how *Zēnōn ho Kitieús* pledged the names of the hellenic gods as tributes “to inanimated things” (*rebus inanimis*) beyond to acquaint a work (in Latin *De Minerva*) by *Diogēnēs Babylōnios* in which the birth of the goddess *Athēnā* is explained as an allegory of natural events. Midst later stages of allegory is the Moralism of *Plourtakhos' Pōs deî tōn Néon Poiēmátōn akóyein* (1st Century A.D.), popularized in the Middle Ages by Fabius Fulgentius' *Mythologiarum* (5th-6th Century A.D.), and brought to the extreme with Pierre Bersuire's *Reductorium Morale* (14th Century A.D.), the latter in which the myth of the cannibal offering of *Lykáōn*'s own son by *Iupiter* was interpreted as a representation of tyrannical individuals in oppression and even *Īō*'s transformation into a

cow became an ecclesiastical maxim of as her condition of “*peccatrix*” emanated by the relation with the king of gods, with *Iuno* as the Church and *Árgos* as the latter’s defenders. At this stage Mythology was no longer the envision of heretical expression, but rather the study of pagan poetry. The florentine Boccaccio in his *Genealogie Deorum Gentilium Libri* (1360 A.D.) summoned the classical myths as “*fictiones poetice*” — that is: artistic expressions not deceitful in purpose:

Est enim mendacium iudicio meo fallacia quedam simillima veritati, per quam a non nullis verum opprimitur, et expremitur, quod est falsum.

— *Genealogie Deorum Gentilium Libri* (1360 A.D.); Boccaccio.

The retelling of classical myths has never been so popular amongst the europeans when the Renaissance emplaced, and their content was not only worth embellishing sculptures, but also the mind of individuals such as the mythographer Natale Conti, who even on foundations of sand still managed to admitt myths as all but monolithic:

Neque mihi obscurum esse quis existimet, quod e Graecis fabulis nonnullae sunt hominibus perutiles: aliae siquidem sunt, quae Naturae operae sub allegoriis contineant, aliam humanarum calamitatum habent consolationem, aliae terrores, animorumque perturbationes a nobis depellunt, opinionesque parum honestas destruuntur, aliae alterius cuiuspiam utilitatis causa fuerunt inventae.

— *Mythologiae, sive Explicationum Fabularum* (1567 A.D.); Conti.

The previous affirmation cannot be repeated in relation to the method devised by the linguist Max Müller, whose *Essay on Comparative Mythology* (1856 A.D.) flourished in earnest at popular season advancing the proposal that all mythology revolved around natural — specially celestial — phenomena. Inspiration drawn from the success of the Comparative

Method in Historical Linguistics was not corresponding, and his etymological arguments — despite historically reliable sometimes — were no less ingenuous than the one's introduced by Fulgentius, for the reference of some deities and vague contextual prescriptions did aid his pretensions as much as saying “everything is the sun”.

Comparable cases in the 19th Century of poorly grounded hypotheses were numerous and yet repeating: excluding rare instances as when writer Thomas Carlyle's *On Heroes and Hero Worship and the Heroic in History* (1841 A.D.) renovated the doctrine attributed to the greek mythographer *Euhémeros* in his *Hierà Anagraphé* (4th-3rd Century B.C.) by claiming the nordic god *Óðinn* as ultimately inspired by a forgotten *Übermensch* in the distant past of the germanic tribes, hyperdiffusionism — that is: the universal/supraregional migratory transmission of culture within a comparable short span of time as later promulgated by interpretations on Frobenius' concept of *Kulturkreise* — was being advocated in critic grounds since Creuzer's *Symbolik und Mythologie der alten Völker* (1810 A.D.), whose thesis posited an oriental source — probably at the North of India — directly influencing the egyptians and phoenicians before their sacred influence was introduced in Greece by pre-homeric mystic sects in the fashion of a cultural dispersion of superior to lower *strata* as pursued by consecutive works such as Theodor Benfey's *Panchatranta* (1859 A.D.) — in favor of India —, Braun's *Naturgeschichte der Sage* (1864 A.D.) — in favor of Egypt —, and Stucken's *Astralmythen der Hebräer, Babylonier und Ägypter* (1896 A.D.) — suggesting an early society with knowledge of the movements of the stars —; the latter, — an amateur linguist — had a leading role in the rise of the Panbabylonian School, advocating the astral speculation of Samuel Bochart's *Geographia Sacra* (1646 A.D.) in his distinctive closer inspection of motifs in order to ascertain what was thought to be by his associates the revealed though not internally unchallenged — Siecke and Böklen for example held astral allegories as innate to Humanity — astronomical origin of all myths by the old priestly classes of Mesopotamia.

Only with Freud's *Die Traumdeutung* (1899 A.D.) by the turning point of the century could allegory be allowed as a design without a designer; instinctive urges would promote phantasies in dreams — otherwise become repressed behaviour — and store them in the Unconscious as material for illusory narratives akin to the myth of *Oidípous*, whose father's murder and mother's marriage would represent the incestual conflict of every child:

Das die Sage von Oedipus einem uralten Traumstoff entsprossen ist, welcher jene peinliche Störung des Verhältnisses zu den Eltern durch die ersten Regungen der Sexualität zum Inhalte hat, dafür findet sich im Texte der Sophoklei'schen Tragödie selbst ein nicht misszuverstehender Hinweis.

— *Die Traumdeutung* (1899 A.D.); Freud.

Myths are thus unavoidable and necessary products of Mankind, *souvenirs* of our condition rather than relics of a forgotten age:

Die Untersuchung dieser völkpsychologischen Bildungen ist nun keineswegs abgeschlossen, aber es ist zum Beispiel von den Mythen wahrscheinlich, dass sie die entstellten Überresten von Wunschphantasien ganzer Nationen, den Säkularträumen der jungen Menschheit entsprechen.

— *Sammlung kleiner Schriften zur Neurosenlehre* (1906 A.D.); Freud.

Such was the psychoanalytic contribution to the later mythopoeic theme in Jung's *opus*, whereupon Psychoanalysis contrasted with the notion of Collective Unconscious, rarely contested as it deserves. A shame that one finds himself in the right to be influenced by the hermetic, gnostic, and alchemical literature only to have his theory naively labelled by the public as a telepathic-like environment manifesting itself as a source of symbolic expressions when in fact the situation is not so dissimilar than the one confronted by linguist Noam Chomsky in his proposal of Universal Grammar — that is: a fact whose admiration is obscured

by a controversial theory. It is one matter to say all *Homo Sapiens* infants have the same linguistic capacities and other completely different to say such capacity was triggered by a sudden mutation roughly 150000 years ago that happened to be physically encapsulated as a complex mechanism in the brain against the modern evolutionary view of incremental changes⁹³; likewise no reasonable person thinks two populations — it does not matter their geographical or historical distance — on the globe to be deprived of the same mental and psychological complexities of a human, though he is indebted to doubt how this Collective Unconscious or rather “genetic memory of innate behaviour” would be responsible for the religious and artistic phenomena of our species as so much promoted by Jung, to whom their origin is directly related to the inner conflict of archetypes — that is: the patterns of universal innate behaviour:

Diese Tatsache drückt sich allgemein im Vorhandensein von Religionen aus, wo die Beziehung des Individuums zu Gott oder Göttern dafür sorgt, daß der Mensch die vitale Verbindung mit den regulierenden Bildern und instinktiven Kräften des Unbewußten nicht verliert.

— Der Philosophische Baum (1945 A.D.); Jung.

This is what Jung wrestled for: the recognition of the Psyche (*Geist*) as real as Anatomy (*Materie*), and if he found himself obliged to embrace the inquiries of those of centuries past it was in order to reach what no modern curiosity saw an use for.

Die Antike enthält ein Stück Natur und eine gewisse Problematik, welche das Christentum übersehen mußte, wollte es die Sicherung und Befestigung eines geistigen Standpunktes nicht hoffnungslos kompromittieren. Kein Strafgesetzbuch, kein Sittenkodex und auch die sublimste Kasuistik werden

⁹³ Vide: *Why Only Us* (2017 A.D.), coauthored by Robert Berwick.

je die Verwirrungen, die Pflichtenkollisionen und die unsichtbaren Tragödien des natürlichen Menschen in seinem Zusammenstoß mit den Notwendigkeiten der Kultur endgültig rubrizieren und gerecht entscheiden. Der «Geist» ist der eine Aspekt, die Natur der andere. «Naturam expellas furca, tamen usque recurret» Die Natur darf das Spiel nicht gewinnen; aber sie kann es nicht verlieren. Und wenn immer das Bewußtsein sich festlegt auf bestimmte, allzu scharf umrissene Begriffe und sich in selbstgewählten Regeln und Gesetzen fängt — was unvermeidlich ist und zum Wesen eines kultürlichen Bewußtseins gehört —, dann tritt die Natur mit ihren unumgänglichen Forderungen hervor. Die Natur ist nicht nur Materie; sie ist auch Geist. Wäre dem nicht so, so wäre die einzige Quelle des Geistes die menschliche Vernunft. Es ist das große Verdienst des Paracelsus, das «Licht der Natur» in prinzipieller Weise und in viel höherem Maße betont zu haben als sein Vorgänger Agrippa. Das lumen naturae ist der natürliche Geist, dessen seltsames und bedeutendes Wirken wir in den Äußerungen des Unbewußten beobachten können, seitdem die psychologische Forschung zur Einsicht gekommen ist, daß das Unbewußte nicht bloß ein «unterbewußtes» Anhängsel oder gar eine bloße Abfallgrube des Bewußtseins, sondern vielmehr ein weitgehend autonomes psychisches System ist, das die Irrgänge und Einseitigkeiten des Bewußtseins zum einen Teil funktionell kompensiert, zum anderen Teil, und gegebenenfalls gewalttätig, korrigiert. Das Bewußtsein kann sich bekanntlich ebensowohl in die Natürlichkeit wie in die Geistigkeit verirren, was eine logische Folge der relativen Freiheit desselben ist. Das Unbewußte beschränkt sich nicht nur auf die Instinkt- und Reflexvorgänge der subkortikalen Zentren, sondern reicht auch über das

Bewußtsein hinaus und antizipiert in seinen Symbolen zukünftige Bewußtseinsvorgänge. Es ist daher ebenso sehr auch ein Überbewußtes.

— Paracelsus als geistige Erscheinung (1942 A.D.); Jung

Be it something akin to the concept of *mentalité primitive* once advocated by sociologist Lucien Lévy-Bruhl or even the modern western reaction shared by a certain former president of the Atheist Alliance of America who used to refer to oral tradition as “holly fables of ignorant primitives”, the prejudice against the deformed past was present when *Plátōn*’s brightest pupil (*Aristōtélēs*) devised the term *philómythos* “lover of myth” in *Tà metὰ tà Physiká* (4th Century B.C.) for the predecessors of scientific inquiry, judging that in the wonder of early humans they tried to explain the world by relying on confused logic later responsible for the distribution of information supposed to be veridic but that has been easily corrupted and carried on as superstition.

But let two be the same, lest one ignores why kyriology includes though is not limited to Historicism; for example, take Aquinas’ condemnation of the animosity against the interpretation of the Bible by Church authorities:

Convenienter ergo ex ore sapientiae duplex sapientis officium in verbis propositis demonstratur: scilicet veritatem divinam, quae antonomastice est veritas, meditatam eloqui, quod tangit cum dicit, veritatem meditabitur guttur meum; et errorem contra veritatem impugnare, quod tangit cum dicit, et labia mea detestabuntur impium, per quod falsitas contra divinam veritatem designatur, quae religioni contraria est, quae etiam pietas nominatur, unde et falsitas contraria ei impietatis sibi nomen assumit.

— Summa contra Gentiles (1259 A.D.); Aquinas.

Now, compare Karl Marx’s instance on the effects of religion to civilization:

Das *religiöse* Elend ist in einem der Ausdruck des wirklichen Elendes und in einem die *Protestation* gegen das wirkliche Elend. Die Religion ist der Seufzer der bedrängten Kreatur, das Gemüt einer herzlosen Welt, wie sie der Geist geistloser Zustände ist. Sie ist das *Opium* des Volkes.

— Zur Kritik der Hegelschen Rechtsphilosophie (1843 A.D.); Marx.

As antagonistic as both may seem, their treatment of sacred narratives is convergent, and none would ever doubt the Scriptures say what say — that is: each is as much as kyriological as the other. Formally, the positions of hierocentrism and material determinism applied to oral tradition are richly defended from Lactantius' *Divinae Institutiones* (4th Century A.D.) — in the christian context — to Propp's *Istoriceskie Kornj volšednoj Skazki* (1946 A.D.), being between them too many titles to even result in a summary: just in the past 2 centuries how tall must be the number of those repeating — directly or indirectly — the pioneering work of Frazer and Tylor who agreed to summon all religion as product of the primitive inability to reason properly or even accept Émile Durkheim's take of its formation by social institutes and ceremonies. “*C'est donc dans ce milieux sociaux effervescentes et de cette effervescence même que paraît être née l'idée religieuse*” the sociologist stated in *Les Formes Élémentaires de la Vie Religieuse* (1912 A.D.) marked by the Ritualism of the start of anthropologist William Robertson Smith's famous book:

In all the antique religions, mythology takes the place of dogma; that is, the sacred lore of priests and people, so far as it does not consist of mere rules for the performance of religious acts, assumes the form of stories about the gods; and these stories afford the only explanation that is offered of the precepts of religion and the prescribed rules of ritual. But, strictly speaking, this mythology was no essential part of ancient religion, for it had no sacred sanction and no binding force on the worshippers. The myths connected with

individual sanctuaries and ceremonies were merely part of the apparatus of the worship; they served to excite the fancy and sustain the interest of the worshipper; but he was often offered a choice of several accounts of the same thing, and, provided that he fulfilled the ritual with accuracy, no one cared what he believed about its origin. Belief in a certain series of myths was neither obligatory as a part of true religion, nor was it supposed that, by believing, a man acquired religious merit and conciliated the favour of the gods. What was obligatory or meritorious was the exact performance of certain sacred acts prescribed by religious tradition. This being so, it follows that mythology ought not to take the prominent place that is too often assigned to it in the scientific study of ancient faiths. So far as myths consist of explanations of ritual, their value is altogether secondary, and it may be affirmed with confidence that in almost every case the myth was derived from the ritual, and not the ritual from the myth; for the ritual was fixed and the myth was variable, the ritual was obligatory and faith in the myth was at the discretion of the worshipper. Now by far the largest part of the myths of antique religions are connected with the ritual of particular shrines, or with the religious observances of particular tribes and districts. In all such cases it is probable, in most cases it is certain, that the myth is merely the explanation of a religious usage; and ordinarily it is such an explanation as could not have arisen till the original sense of the usage had more or less fallen into oblivion. As a rule the myth is no explanation of the origin of the ritual to any one who does not believe it to be a narrative of real occurrences, and the boldest mythologist will not believe that. But if it be not true, the myth itself requires to be explained, and every principle of philosophy and common sense

demands that the explanation be sought, not in arbitrary allegorical theories, but in the actual facts of ritual or religious custom to which the myth attaches. The conclusion is, that in the study of ancient religions we must begin, not with myth, but with ritual and traditional usage.

— The Religion of the Semites (1889 A.D.); Smith

“*Der Mythos ist das natürliche Komplement des Ritus*” [*Religionsphänomenologie* (1969 A.D.); Widengren]. The ultimate content of myth / religion — the sacred — would be a social manifestation — as in historian Henri Hubert’s and sociologist Marcel Mauss’s acquaintance:

Qu’est-ce donc que le sacré ? Avec Robertson Smith, nous l’avons conçu sous la forme du séparé, de l’interdit. Il nous paraissait évident que la prohibition d’une chose pour un groupe n’est pas simplement l’effet des scrupules accumulés d’individus. Aussi bien disions-nous que les choses sacrées sont choses sociales. Même nous allons maintenant plus loin. A notre avis est conçu comme sacré tout ce qui, pour le groupe et ses membres, qualifie la société. Si les dieux chacun à leur heure sortent du temple et deviennent profanes nous voyons par contre des choses humaines, mais sociales, la patrie, la propriété, le travail, la personne humaine y entrer l’une après l’autre.

— *Mélanges d’Histoire des Religions* (1909 A.D.); Hubert & Mauss.

Here one may end the illustrations of allegorical and kyriological instances, and lead the discourse away from their major proponents: the naturalist, the moralist, the euhemeristic, the psychologist, the historic, the marxist, and the ritualistic. Each of them has placed the sacred as worldly and objective, either exclusively surrounding the physical universe or marginalizing its equivalent and mediator in the psychical reality; something not committed in orientalist Rudolf Otto’s *Das Heilige* (1917 A.D.) — whose principles were brought to the extreme in historian Mircea Eliade’s *Le Mythe de l’Éternel Retour* (1949 A.D.) —, wherein the irrational character

of mysticism was considered while not subduing in blind eye to its object: the irrational mystery. According to Otto modern religions are the dogmatized versions of their original forms, which were produced due the *Numinose* — that is: the awareness of one's own psychical environment or "the feeling of the divine"; a real state of mind liable to affect all humans — even the atheist writer Romain Rolland, who qualified it as "oceanic" in a letter to Freud:

Je vous remercie d'avoir bien voulu m'envoyer votre lucide et vaillant petit livre. Avec un calme bon sens, et sur un ton modéré, il arrache le bandeau des éternels adolescents, nous tous, dont l'esprit amphibie flotte entre l'illusion d'hier et... l'illusion de demain. —

Votre analyse des religions est juste. Mais j'aurais aimé à vous voir faire l'analyse du sentiment religieux spontané ou, plus exactement, de la sensation religieuse, qui est toute différente des religions proprement dites, et beaucoup plus durable.

J'entends par là : — tout à fait indépendamment de tout dogme, de tout Credo, de toute organisation d'Eglise, de tout Livre Saint, de toute espérance en une survie personnels, etc. — , le fait simple et direct de la *sensation de l'« éternel »* (qui peut très bien n'être pas éternel, mais simplement sans bornes perceptibles, et comme océanique).

Cette sensation est, à la vérité, d'un caractère subjectif. Mais comme, avec des milliers (des millions) de nuances individuelles, elle est commune à des milliers (des millions) d'hommes actuellement existants, il est possible de la soumettre à l'analyse, avec une exactitude approximative.

Je pense que vous la rangerez aussi parmi les *Zwangsneurosen*. Mais j'ai eu l'occasion de constater souvent sa riche et bienfaisante énergie, soit chez des âmes religieuses d'Occident, chrétiennes ou non-chrétiennes, — soit dans ces

grands esprits d'Asie, qui me sont devenus familiers, — parmi lesquels je compte des amis, — et dont je vais, dans un livre prochain, étudier deux des personnalités presque contemporaines (la première est de la fin du xix^e siècle ; la seconde est morte dans les premières années du xx^e), qui ont manifesté un génie de pensée et d'action puissamment régénérateur pour leur pays et pour le monde.

Je suis moi-même familier avec cette sensation. Tout du long de ma vie, elle ne m'a jamais manqué ; et j'y ai toujours trouvé une source de renouvellement vital. En ce sens, je puis dire que je suis profondément « religieux », — sans que cet état constant (comme une nappe d'eau que je sens affleurer sous l'écorce), nuise en rien à mes facultés critiques et à ma liberté de les exercer — fut-ce contre l'immediate de cette expérience intérieure. Ainsi, je mène de front, sans gêne et sans heurt, une vie « religieuse » (au sens de cette sensation prolongée) et une vie de raison critique (qui est sans illusion)...

J'ajoute que ce sentiment « océanique » n'a rien à voir avec mes aspirations personnelles. Personnellement, j'aspire au repos éternel ; la survie ne m'attire aucunement. Mais le sentiment que j'éprouve m'est imposé comme un fait. C'est un *contact*. — Et comme je l'ai reconnu, identique (avec des nuances multiples), chez quantité d'âmes vivantes, il m'a permis de comprendre que là était la véritable source souterraine de *l'énergie religieuse* ; — qui est ensuite captée, canalisée, et *desséchée par les Eglises* : au point qu'on pourrait dire que c'est à l'intérieur des Eglises (quelles qu'elles soient) qu'on trouve le moins de vrai sentiment « religieux ».

Eternelle confusion des mots, dont le même, ici, tantôt signifie *obéissance* ou *foi* à un dogme, ou à une parole (ou à une tradition), tantôt : libre *jaillissement vital*.

Veillez croire, cher ami, à mon affectueux respect.

— Lettre à Freud (1927 A.D.); Rolland.

Psychoanalytical Theory in its turn was averse to the idea. Freud in reply recognized the *sentiment océanique* as veridic on the condition that its influence be concluded as insignificant to account for religious dogma:

Recht weit auseinander scheinen wir in der Einschätzung der Intuition zu sein. Ihre Mystiker vertrauen sich ihr an, um die Lösung der Welträtsel von ihr zu erfahren; wir glauben, dass sie uns nichts anderes zeigen kann als primitive, triebnahe Regungen und Einstellungen, sehr wertvoll, wenn richtig verstanden, für eine Embryologie der Seele, aber unbrauchbar zur Orientierung in der uns fremden Aussenwelt.

— Brief an Romain Rolland (1930 A.D.); Freud.

Rather, the source of superstitious energy should be linked to a strong psychological necessity — such as the insecurity of children and their reliance on a father figure for instruction — as further elaborated in *Das Unbehagen in der Kultur* (1930 A.D.):

Mir erscheint dieser Anspruch nicht zwingend. Ein Gefühl kann doch nur dann eine Energiequelle sein, wenn es selbst der Ausdruck eines starken Bedürfnisses ist. Für die religiösen Bedürfnisse scheint mir die Ableitung von der infantilen Hilflosigkeit und der durch sie geweckten Vatersehnsucht unabweisbar, zumal da sich dies Gefühl nicht einfach aus dem kindlichen Leben fortsetzt, sondern durch die Angst vor der Übermacht des Schicksals

dauernd erhalten wird. Ein ähnlich starkes Bedürfnis aus der Kindheit wie das nach dem Vaterschutz wüßte ich nicht anzugeben. Damit ist die Rolle des ozeanischen Gefühls, das etwa die Wiederherstellung des uneingeschränkten Narzißmus anstreben könnte, vom Vordergrund abgedrängt. Bis zum Gefühl der kindlichen Hilflosigkeit kann man den Ursprung der religiösen Einstellung in klaren Umrissen verfolgen. Es mag noch anderes dahinterstecken, aber das verhüllt einstweilen der Nebel.

— Das Unbehagen in der Kultur (1930 A.D.); Freud.

At this pace the fragility is obvious. Psychoanalytical Theory of Religion — much alike Historical Linguistics — is built upon the uniformitarian premise of modal continuity, that states the unknown stock of samples to be no different in behaviour than the known one; never considering as Otto that dogma may be quite recent.

Psychoanalysis' exaggerated epistemological focus on Darwinian Evolution contributed again to the negation of Man as actor and the unfounded assumption that the root of modern religions was formed without his most willing participation — a role surely not ignited by ignorance of mere impulse. In the case thus described, neither allegory nor kyriology would explain the fascination for the *Numinose*, which is a subjective fact not determined by the arbitrary use of metaphor nor by the mere literal meaning of physical descriptions justly because of its own psychical nature. If further is to be endeavoured one is forced to restore the third interpretation pointed out by Creuzer: the *Symbol*.

If poetry is no arrangement of fanciful lies, but the only possible linguistic expression of the human spirit, it follows that myths are narrated representations not of other subjects but of themselves, as if twinhood — mentioned as example by Creuzer in a letter to the classicist Johann Hermann — showed the encounter of equivalent opposites not because the designer of the metaphor wished so, but simply for the reason there is no other way for the human mind to

innately interpret it — the whole symbolism of “*the same but not the same*” is a brute psychical fact of the Collective Unconscious. In the 20th Century the reasoning still pervaded in philologist Károly Kerényi’s collaboration with Jung in *Einführung in das Wesen der Mythologie* (1941 A.D.) and even in philologist Walter Otto’s *opus*, whose analysis of the poetry of Goethe and Hölderlin influenced his recognition of ancient myths as intimately connected with human language — that is: not a particular dialect, but rather the mental and meaningful digestion of bare and brute data out of reality. “*Die Sprache in ihrer Ursprünglichkeit und Echtheit ist kein ‘Mittel’, etwas verständlich zu machen. Sie ist selbst die Wahrheit des Mythos*”. [*Das Wort der Antike* (1962 A.D.)].

But of all the expansions of the idea of *Symbol* the most noteworthy is the one of a certain german romantic philosopher, to whom mythology was not only language, it was the consciousness of Humanity — and thus beyond the idiocy of the mythopoet. “*Völker wie Individuen sind nur Werkzeuge dieses Processes, den sie nicht überschauen, dem sie dienen, ohne ihn zu begreifen*” Friedrich Schelling wrote in *Historisch-Kritische Einleitung in die Philosophie der Mythologie* (1856 A.D.), defending the formulation of myth through a theogonic process in which human consciousness analyses itself once moved by the powers of the “theogonic tales” (*Theogonische Märchen*) or creative potencies. As suggested by Creuzer and now affirmed by Schelling, myths are tautegorical — as coined by Samuel Coleridge in *Biographia Literaria* (1817 A.D.) — rather than allegorical or kyriological; their content is irreducible and cannot be expressed properly beyond poetry; their speech style is not metaphoric, but *metamorphic*, with demonstrations no different than the one made by brazilian philosopher Vincente Ferreira da Silva in *A Natureza do Simbolismo* (1962 A.D.) wherein was argued that everything we conceive from the *phenomenon* of love is contained in the mythical figure of *Aphrodītē* and her divine appearances; as a living symbol, as incarnation, she is not an

allegory⁹⁴ of erotical manifestations, but rather the revelation of the entire world as love — in exact accordance with Schelling's concept of tautegory:

Weil das Bewußtsein weder die Vorstellungen selbst, noch deren Ausdruck wählt oder erfindet, so entsteht die Mythologie gleich als solche, und in keinem andern Sinn, als indem sie sich ausdrückt. Zufolge der Notwendigkeit, mit welcher sich der Inhalt der Vorstellungen erzeugt, hat die Mythologie von Anfang an reelle und also auch doktrinelle Bedeutung; zufolge der Notwendigkeit, mit welcher auch die Form entsteht, ist sie durchaus eigentlich, d.h. es ist alles in ihr so zu verstehen wie sie es ausdrückt, nicht als ob etwas anderes gedacht, etwas anderes gesagt wäre. Die Mythologie ist nicht allegorisch, sie ist tautegorisch. Die Götter sind ihr wirklich existierende Wesen, die nicht etwas anderes sind, etwas anderes bedeuten, sondern nur das bedeuten, was sie sind. Früher wurden Eigentlichkeit und doctrineller Sinn einander entgegengesetzt. Aber beides (Eigentlichkeit und doktrinelles Sinn) läßt sich nach unserer Erklärung nicht trennen, und anstatt zum Besten irgend einer doctrinellen Bedeutung die Eigentlichkeit hinzugeben, oder die Eigentlichkeit, aber auf Kosten des doctrinellen Sinns, zu retten, wie sie poetische Ansicht, sind wir umgekehrt vielmehr durch unsere Erklärung genötigt, die durchgängige Einheit und Unteilbarkeit des Sinnes zu behaupten.

⁹⁴ Allegory is that it has many interpretations, as Hermann's *Dissertatio de Historiae Graecae primordiis* (1818 A.D.) shows; the work poses that the myth of *Īō* is in fact an allegory on the origin of the Nile; linking many characters' names to watery bodies and interpreting *Árgos* as a dam in a quite arbitrary mode.

— Historisch-Kritische Einleitung in die Philosophie der Mythologie (1856 A.D.); Schelling.

Da Silva had warned: anthropocentrism is inescapable, and Man himself is fated to the fascination of his own transcendental projection reiterating the heracleitean maxim that the above (inner, abstract reality) and the below (outer, material reality) are the same — again affirmed by Jung:

Der primitive Mensch ist von so eindrucksvoller Subjektivität, daß es eigentlich die allererste Vermutung hätte sein sollen, die Mythen auf Seelisches zu beziehen. Seine Naturerkenntnis ist wesentlich Sprache und äußere Bekleidung des unbewußten Seelenvorgangs. Darin, daß letzterer unbewußt ist, liegt der Grund, warum man zur Erklärung des Mythos an alles andere eher als an die Seele gedacht hat. Man hat ganz einfach nichtgewußt, daß die Seele alle jene Bilder enthält, aus denen Mythen je entsanden sind, und daß unser Unbewußtes ein handelndes und erleidendes Subjekt ist, dessen Drama der primitive Mensch in allen großen und kleinen Naturvorgängen analogisch wiederfindet.

— Von den Wurzeln des Bewusstseins (1954 A.D.); Jung.

In the scheme entities are no actual supernatural beings, no representations of natural phenomena, no codifications of the movement of the stars, no childish contempts of yore, no made-up characters for a moral lesson or to fit into a ritual ceremony, but what Jung named *Archetypen* and Walter Otto saw *Entpersonifizierung* rather than Frazer's *Personifikation* when discussing the resurrection myths of the Hellenics⁹⁵:

⁹⁵ Otto himself could be said to pertain to Ritualism due his defense of *Mythos* and *Kultus* as inseparable, although the analogy falls apart when remembered that ritualists focus on social biases, neglecting the

Unser innerstes Gefühl sagt uns: dies alles ist wahr, ist echter Mythos; da ist keine Willkür menschlicher Phantasie oder Spekulation. Hier reden die Dinge selbst, Leben und Tod reden hier selbst. Die mancherlei Geschichten von Totenerweckungen rühren wohl die gläubigen Gemüter, aber sie haben nicht diesen unmittelbar überzeugenden Wahrheitsgehalt.

— Mythos und Welt (1962 A.D.); Otto.

Georg Creuzer, Friedrich Schelling, Rudolf Otto, Walter Otto, Károly Kerényi, Carl Jung... all of them recognized myths as lies whilst admitting nothing to be truer than true myth. The reason for such contradiction is the apperception more or less of Tripartition: physical facts are delimited by space, and can be objectively pointed, observed, and measured if required, but the role of more abstract realizations is problematic, and in special the psychical one's whose existence is completely subjective. Furthermore, the next conclusion is that within the physical reality there are actors and problems influencing human life as there must be — for the sake of the Monistic Principle — their metaphysical and psychical counterparts; the latter from which innate behavioural influences “wear our skin” no different than observed in the animal kingdom; that is the reason why Schelling equated “Philosophy of Mythology” with “Philosophy of Language and Nature” and why Jung stated one would be controlled by the archetypes if he did not strive to find “oneself”. We are not only influenced by the archetypes (gods), but our whole (internal) world is created and chaotically or not governed by them; every act, feeling, and thought is ultimately an outcome possibilitated in advance by the psyche comparable to the limits and patterns imposed upon the body by anatomy.

transmission of the irrational (psychical) through the rational (physical) in myth: “*Der Mythos im Worte ist die Inkarnation des Göttlichen im Menschlichen*” [Mythos und Welt (1962 A.D.)].

In summary: the tautegorical instance considers myths as phenomenological (psychical) products generated through the non-arbitrary metamorphosis of physical and metaphysical qualities. A conclusion that the present author is compelled to follow, although not its greatest premise: the assumption of ahistoricity. It is not hard to imagine how sophisticated poetry would become superstition, with Schelling even remarking in *Historisch-Kritische Einleitung in die Philosophie der Mythologie* (X) that “jede Praxis, die auf einem jetzt nicht mehr gewußten Zusammenhang oder nicht mehr verstandenen Proceß beruht, ist eine Superstition”; anyhow, the question of its first condition is intriguing: “is one supposed to agree with Schelling and the analytical psychologists and think that the mere existence of language produces myth or in other hand share the premise of their predecessor and judge linguistic awareness as a conditional step?”. Creuzer considered this awareness only proficient with skillful priestly classes — thence his interest in an eastern source influencing the civilizations of the Aegean, Levant, and Egypt —; a point he found in common with his theoretical rival Hermann in *Briefe über Homer und Hesiodus* (1818 A.D.), who even though arguing in favor of allegory and acknowledging how the greek and oriental myths are so unlike that they could not have emerged from the same stock still accepted myth as the engineered art of the philosopher. The *Urreligion* nevertheless — being it either a diffused mysticism or an intricate system of natural / moral codifications created for the learned — was rejected by Schelling — beyond to have stood unthought by his posteriors — mostly regarding not the doubt whether or not the *Urvolk* were enough philosophers to digress about the invisible structure of the human spirit or the formation of the cosmos but also the idea of a cultured primitive society whose speech would be purely articulated and flexible enough to allow scientific concepts — disbelieved to have developed into the clicks of the Bushmen’s tongue —, for the thinker judged language and mythology to be connected, and that the conscious intervention of one would require the same with the other:

Überhaupt aber, wer weiß, was einem Volk seine Mythologie ist, würde ebenso leicht, als er ihm seine Mythologie von einzelnen erfinden läßt, für möglich halten, daß einem Volk auch seine Sprache durch Bemühungen einzelner unter ihm entstanden sei.

— Historisch-Kritische Einleitung in die Philosophie der Mythologie (1856 A.D.); Schelling

The ratiocination went further:

Freilich ist die Mythologie nicht von einzelnen erfunden, sie ist vom Volk selbst ausgegangen.

— Historisch-Kritische Einleitung in die Philosophie der Mythologie (1856 A.D.); Schelling.

And such conclusion must have seemed proper within his historical context; yet, it is not far from the jump in the dark done by those postulating modal continuity. If mythology indeed emanated from the masses either two scenarios would be observed: • that no universal motifs would exist under the creativity of the folk, with a drastic distinction midst regional variants forcing international tales to be rare, or • that all motifs would be universal under the innate nature of humans, with two tales of similar theme picked up randomly in the world corresponding almost perfectly in content and order of events. The first option is uncontroversially known to be false since the development of Folkloristics at the second half of the 19th Century — what Schelling could not accompany after his death in 1854 — when huge numbers of international variants in Europe have been consistently listed by multiple and independent researchers until the formal publication of Aarne's catalogue *Verzeichnis der Märchentypen mit Hilfe von Fachgenossen* (1910 A.D.); an evolution indirectly impacting Ahistoricism as the increasing gathering of data would enable a more refined understanding of global samples and contribute to the reaction of the second option — the reason why Analytical

Psychology is not taken seriously in folkloric studies. There may be an impressive quantity of global motifs, but few of them are worthy to be qualified as universal; consider again the Magic Flight (ATU 313; L72): if Jung's theory were correct, the narrative — one of the best candidates for innate storytelling — would pop up everywhere independently of geographical isolation, but in reality it has been noticed by *Berëzkin* in his *Afrika, Migracy, Mifologija* (2013 A.D.) the reminiscence of late introgression of the tale in the Americas — where in the South the retelling is rare — beyond of course its absence in Australia and Melanesia, which leads one to reject *Propp*'s commonality and repeat Lord Raglan's *dictum* that Folklore is not from the folk, “*but comes down to them from above*”; not self imposed — as if a population of secluded humans rose from the ground and inherently developed mythic narratives —, indeed *designed*.

The *Volksdichtung* fails where the *Kulturkreis* succeeds, and demonstrations of the sentence are readily brought as a realistic version of Creuzer's diffusionism is being vindicated in the 21th Century by the phylogenetic approach in *Berëzkin*'s *Mifologija Aboriginov Ameriki* (2002 A.D.) *Andrej Korotaev*'s and *Darija Xalturina*'s *Mify i Geny* (2011 A.D.), and Julien D'huy's *Cosmogonies* (2020 A.D.), whose method of statistical analysis of motifs under a treatment of geographical continuity and (pre)historical migrations convinces by modifying the idea into a reliable system whose only theoretical basis the present author digresses is the overuse of comparison, already noticed by the compiler of the Catalogue when recognizing statistics still follow probability:

Определить время и причины распространения тех фольклорно-мифологических мотивов, которые встречаются равномерно по всему миру, нет никакой возможности. Исторические сценарии удастся создать только в тех случаях, когда мотивы представлены в одних регионах и отсутствуют в других. Понятно, что и здесь заключения носят вероятностный характер. Как будет видно из дальнейшего

изложения, далеко не всегда удастся определить эпоху формирования тех или иных трансконтинентальных цепочек мотивов. Прошу прощения у читателей, если я недостаточно последовательно избегал категоричных выводов, обращаясь к датировке распространения мотивов. Любые аналитические процедуры чреваты ошибками. Тем не менее уже сам ввод в научный оборот материала, который ранее обобщению не подвергался и в своей совокупности вряд ли кому-то известен, оправдывает, я надеюсь, публикацию этой книги.

— Африка, Миграции, Мифология (2013 A.D.); Берёзкин.

Inasmuch as the reconstructions of proto-languages by the Comparative Method, the proto-motifs derived with Bayesian Statistics are merely the most representative samples, with too much faith put upon the determination of the age of motifs by geographical influence likely as problematic as phonemic restoration through Typology alone. Imagine the following situation: a motif was once present in all continents dozens of thousands of years ago, but it happens that a couple *millennia* back all its versions went extinct in Continent X due simple corruption or *tapu* practises fomented by an ethnolinguistic group in an expansion comparable to the indo-european migrations in Eurasia and the almost homogenous dominance of the Pama-Nyungan Stock in Australia; here the phylogeneticist of our days will act not differently than the comparativist and claim the origin of the *mythème* based on deformed data — in the case of the Magic Flight (ATU 313; L72) postpone it to the African Exodus under the premise it was never narrated in most of Oceania.

Again, one works with the tools he has disposed, and so forth in no previous age in History so much ethnological information of the vast range of cultures of the planet was available, and although the matter has been examined a thousand times in thousands of years, it only takes the most hazardous luck for a hypothesis to spring in an individual's mind.

No wonder this is being written so late: whoever read this section until now might have felt a discomfort in its indistinction of “mythology” and “folklore”; that is because no practical difference midst them is useful in abductive terms, with *Mythus* (myth), *Märchen* (folktale), and *Sage* (legend) all contained henceforth in the introduction as *myth*. If the designer of the Pangaeon Code did not satisfy himself with a conlang, but sought in speech the encounter of language and music, his poem would be expected likewise to be widely present in late paleolithic times, and thus explain the unnatural persistence of motifs such as the Magic Flight in the collective memory of Humanity. If the premise is not deceitful, the appropriate concept of “myth” would be “traditional narrative” and apply to any direct corruption of the content of the poem — as if the greek myths were classified with the european fairytales —; furthermore, it is important to remember that ancient legends borrowed extensively from oral tradition no different than modern writers of fiction do from classical mythology, and here it is proposed that even some nursery rhymes do still carry material as old as 50000 years.

The historical composition of a tautegorical system possibilitates the restoration of its original forms as much as modern languages showing traces of historical iconicity; consider the seed of *Ouranós*: *Hēsíodos* in *Theogonía* (8th Century B.C.) tells us the primordial entity of the sky was castrated with a sickle by his son *Krónos*, who in his turn was defeated by his son *Zéus* — now the king of the universe —, but the greek motif of the kingship in heaven is extremely similar to an older anatolian sample uncovered by the decipherment of hurrian and hittite texts from Boğazkale by Emil Forrer’s *Eine Geschichte des Götterkönigtums aus dem Hatti-Reich* (1936 A.D.), Ephraim Speiser’s *An intrusive Hurro-Hittite Myth* (1942 A.D.), and Hans Güterbock’s *The Song of Ullikummi* (1952 A.D.); within it the god *Alalu* is betrayed by his cupbearer *Anu*, who in his turn was castrated — in a bite — by his cupbearer *Kumarbi*, who was again dethroned by *Tešub*, whose attributes of a storm god make the equivalence with *Zéus* obvious. Previously the occurrence of the motif outside Greece could be dismissed under the

argument of hellenic influence⁹⁶, however since translations not only of anatolian but also of old mesopotamian tablets by scholars became common in the 19th and 20th Centuries, a general reception acknowledged its origin at the Middle-East after the fact that babylonian works such as the *Enūma Eliš* (2nd Millenium B.C.) are the oldest known carriers of the story — a conclusion by all the means untenable under abduction.

It is remarkable that even when historian Stig Wikander noticed in his *Hethitiska Myter hos Greker och Perser* (1951 A.D.) the presence of The Kingship in Heaven in the persian poem *Šāhnāme* (11th Century A.D.), the negligence over patterns in the american variants persisted until now; indeed, the insistence of a late mesopotamian origin and diffusion is easily dismantled by the chronology of the greek, hurrian, and persian unities next to the most common version of the aztec myth of the Five Suns:

∅ (1) > *Ouranós* (2) > *Krónos* (3) > *Zéus* (4) > *Typhōn* > *Zéus* (5)

Alalu (1) > *Anu* (2) > *Kumarbi* (3) > *Tešub* (4) > *Ullikummi* > *Tešub* (5)

Kayūmarṭ (1) > *Hūšang* (2) > *Tahmūraṭ* (3) > *Ĝamšīd* (4) > *Zahāk* > *Farīdūn* (5)

Tezcatlipōca (1) > *Quetzalcōātl* (2) > *Tlāloc* (3) > *Chālchiuhtlicuē* (4) > ∅ > *Huītzilōpōchtli* (5)

“In a succession for the control of the universe, five World Kings strive to stay on power, although all but the last are dethroned in what demarks the end of an age or natural order”; if such plot is too vague for the skeptic and only foments the possibility of independent invention in the two continents, one might further mention the events surrounding one of those cosmic rulers: the Third World King. Compare the aztecan *Tlāloc* with the persian *Tahmūraṭ*: the Codex Chimalpopoca (1558 A.D.) tell us the age of the former ends when he produces a rain (of fire) after his unfaithful wife leaves him for the dark god *Tezcatlipōca*, and in relation to the

⁹⁶ Vide: Eusébios’ description in *Euangelikē Proparaskeuē* (4th Century A.D.) of a translation by *Philōn Byblios* of a lost work of *Sankhouniáthōn* mentioning the succession “*Ēliun* > *Ouranós* > *Ēl* > *Báal*”.

latter — although not mentioned by *Firdausī* — a parsi *rivāyat* dated to the 16th Century published by Friedrich von Spiegel in his *Einleitung in die traditionellen Schriften der Parsen* (1856 A.D.) and translated by orientalist Arthur Christensen in *Les Types du Premier Homme et du Premier Roi dans l'Histoire Légendaire des Iraniens* (1918 A.D.) reveals how the reign of the *šāh* is doomed when his untrustful wife reveals his secret location to the dark god *Ahriman*, who ambushes and devours the king. “A coincidence” one might still pretend, “and even if not so, how to explain the absence of an important characteristic such as a flood in the plot of *Tahmūrāṭ* or even remotely appease any doubts raised regarding the figures of *Krónos* and *Kumarbi*?”; and from here the discourse starts getting interesting, for it may be accurate to say the Persians did not associate *Tahmūrāṭ* with a flood, but surely it is inaccurate to affirm the third king was not associated with its equivalent.

Let us return to the parsi *rivāyat*: it may be quite obscene to repeat it, but after *Ahriman* engulfs his victim, the future *šāh* (*Ĝamšīd*) uses the depravity of the dark god in his favor, and inserts his hand into the anus of the enemy in order to disturb his stomach and force his own brother — his *father* according to *Firdausī* — out; but let not the comic nature of the narrative hide itself, lest its value stay invisible: much alike *Krónos* and *Kumarbi*, *Tahmūrāṭ* is involved in an act of cannibalism, and *Ĝamšīd* — following the procedures of *Zéus* and *Tešub* — is responsible for the regurgitation; it is clear that roles swapped and wrapped, and earlier (unrecorded) versions of the myth lacked *Ahriman* in this scene and showed only *Tahmūrāṭ* devouring *Ĝamšīd* exactly as the hellenic and anatolian versions. The extracted lesson is “if the eater becomes the eaten one, the father becomes the son”, which makes complete etymological and mythological sense. It is already known in the field of Indo-European Linguistics that the word *Ĝamšīd* is a compound whose *Ĝam* portion is cognate with *Yima*, the name of an old avestan deity who received a warning by the benevolent *Ahura Mazdāh* of an upcoming global

winter and who should then build an enclosure big enough to comport the best men and women beyond a pair of each animal and plant.

Similarities with the story of *Nōaḥ* are not coincidences — indeed, if one were to perform an abductive analysis on the biblical figure he would be perplexed: starting with the requirement of being the third in a succession (1): in the works of *Gilgameš* (2nd Millenium B.C.) the figure of *Uta-Napišti* (the mesopotamian *Nōaḥ*) is said to be from the city of *Šurruḫ* and a son of *Ubara-Tutu*, but as many sumerian and akkadian tablets report a king of *Šurruḫ* named *Šurruḫ* — himself a son of *Ubara-Tutu* — who fathered *Ziusudra* or *Atra-Ḫasīs* — variants of *Uta-Napišti* — depending on the tradition, it is curious to know that both *Uta-Napišti* and *Nōaḥ* are the tenth descendents of direct lines whose seventh descendents experienced heavenly ascension: indeed *En-men-dur-ana* (seventh sumerian king), for being associated with the seventh *Abgal* (one of the sumerian Seven Sages) implies that *Ḫanōk* (seventh patriarch since *Adam*) once was linked to a group of skillful voyagers midst the canaanites, which turns their comparison with the seventh member of the group of the *Pāṇḍavāḥ* in the *Mahābhārataḥ* (4th Century A.D.) unavoidable — that is: they obviously pertain to a global motif in which one or two members of a group of seven (sea) explorers are the only to reach the end of their journey while the rest – the skillful men in Six go through the whole World (ATU 513A) – go missing, being for example found not only (partially) in the scene when the monster *Skýlla* devours 6 men from the crew of the hero of *Odyssēia* (8th Century B.C.) but also documented in North America by Marie McLaughlin’s *Myths and Legends of the Sioux* (1916 A.D.)⁹⁷ and in South

⁹⁷ In the myth of The Faithful Lovers, a man — wishing the hand of the chief’s daughter — arranges a war party of seven — himself and six other men — and ventures into the enemy’s country in hope of a scalp as prize, but either due the curiosity or disobedience of his group — as in *Odyssēia* (8th Century B.C.) — misfortune fell upon them, killing five and transforming their leader into a until the chief’s daughter promises to become a widow in honor for her lover:

America by Walter Roth's *An Inquiry into the Animism and Folklore of the Guiana Indians* (1915 A.D.)⁹⁸ —, which points to the intrusion of the genealogy of the seven patriarchs into

“Oh, fish,” she cried, “Oh, fish, you who were my lover, I shall not forget you. Because you were lost for love of me, I shall never marry. All my life I shall remain a widow. Take these presents. And now leave the river, and let the waters run free, so my people may once more descend in their canoes.”

— McLaughlin's *Myths and Legends of the Sioux* (1916 A.D.)

⁹⁸ In the myth of *The Search for the Stone Axe* an old medicine-man takes charge of a corial full of people, who crossed the sea to face many dangers. Starting by the Huri Fish Nation, a member of the boat disobeys the old man and is killed by the natives; analogous cases are repeated, with individuals of the crew dying or being lost by their own of hunger, giant bats, jumping on a canoe, and sex, until there are five men less. But similarities with the *Odysseia* (8th Century B.C.) are not limited to a sea voyage, foretold danger, disobedience of the crew, and proportionally the same number of lost members in specific circumstances, but even *Odysseus'* station and *copulatio* at *Kirkē's* island is found:

Again they all started away, and after a time arrived at a landing-place whence an Indian house could be seen. With the old man leading his crew Indian-file up the pathway, they soon reached the house, where they asked for lodging that night. An old woman came out and said, “We are all females living in this settlement.” This was quite true. There were several houses in the settlement, but all full of women — not a boy nor a man to be seen anywhere. ‘ ‘ All those who pass this way have to remain at least a year with us before we allow them to proceed on their journey. We will do our best to make you happy while you stay. Both you, old man, and every one of your companions must take two or three of our women to wife. At the end of the year, those of you who become fathers of girls are free to go your way, but those to whom boys are born must stay with us from year to year until you beget girls. You now know what is expected of you.” The boat's crew, recognizing that there was no help for it, made up their minds to stay. Now the woman in charge was indeed a sly old dame. To every hammock she attached a rattle, and then kept awake all night. If she heard the rattle sounding frequently, she knew that everything was as it should be. But when the rattle

Nōaḥ's own genealogy, now known to have been in an earlier form nothing more than “*M'tušelāḥ* (1) > *Lemeḳ* (2) > *Nōaḥ* (3)”; followed by three to cause the flood (2): as the four *Tlālōqueh* were conceived by the aztec religion as deformed and dwarfish deities who summoned rain by pouring out the content of a vessel, and how the story of both *Krónos* and *Kumarbi* — who each engendered three animous sons (*Zeús*, *Poseidôn*, *Hāidēs* and *Tešub*, *Tašmišu*, *Aranzah*) — is a clear equivalent with the myth in *Snorra Edda* (13th Century A.D.) of the giant *Ymir* — whose indo-european name is etymologically related to *Yima* / *Ĝamšīd* and thus evidence that he acted as the Third World King — being murdered by the gods *Óðinn*, *Vili*, and *Vé* before causing a flood with the corpse's blood, so is *Nōaḥ* listed with three sons (*Ḥam*, *Šēm*, *Yeṗet*) in the Bible, expected to have acted in the oral tradition no different than the three companions of *Wewe* in an amazonian myth collected by ethnologist Koch-Grünberg in *Vom Roraima zum Orinoco* (1917 A.D.)⁹⁹ in which a gourd flask capable of draining the water of

remained silent, she would proceed to that particular hammock [atque commonuit marem ut neligeret officium suum]. The men had only to give good cause for the rattles shaking all night.

— An Inquiry into the Animism and Folklore of the Guiana Indians (1915 A.D.); Roth.

⁹⁹ Sie kamen an den Bach und taten ein wenig Wasser in die Kürbisflasche. Da sagte der Knabe: „Mein Vater hat gesagt, die Kürbisflasche müßte halb voll sein!“ Da machten sie die Kürbisflasche halb voll. Da wurde der Bach trocken, und sie fingen viele Fische. Als sie die Fische gefangen hatten, sagte einer der Schwäger: „Nun wollen wir die Kürbisflasche ganz voll machen!“ Da sagte der Knabe: „Nein, mein Vater machte die Kürbisflasche immer nur halb voll!“ Da sagte der Onkel wieder: „Nein, wir wollen sie ganz voll machen, damit der Bach ganz trocken wird, und wir noch mehr Fische fangen!“ Da machten sie die Kürbisflasche ganz voll, und sie zerplatzte. Da floß so viel Wasser aus der Kürbisflasche, daß alles überschwemmt wurde, und die drei Männer und der Knabe vom Wasser mitgerissen wurden. Die drei Männer retteten sich. Der Knabe aber wurde mit der Flasche fortgerissen und ertrank. Die Kürbisflasche ging verloren. Dann kehrten die drei Männer nach Hause

rivers is given to the magician by birds only for the day to come that three men of his tribe are told of his secret *by his unconfident wife — while he was drunk —* and decide to improperly manage the magical object until a flood is generated; drunkenness (3) and cannibalism (4): the *Bibliothékē* (2nd Century A.D.) informs how *Krónos* was drugged to disgorge his children, the Nahuas still remember how *Tlāloc* was not only the god of rain but also of wine, the oral tradition of Iran still links *Ĝamšīd* to legends of vineyards, and the Bible asserts the patriarch was drunk when he cursed his son *Ḥam* for seeing his father naked — seemingly a vestige of a conscious attempt to lessen a previous version in which *Nōaḥ* cannibalizes his son, the one who nevertheless escapes and can no longer remember his instructor but his clothless inside —; seclusion into a paradise within the Underworld (5): though *Nōaḥ* himself is not sent to live beneath the earth, *Uta-Napišti* is granted immortality and rest within the realm of the dead by the gods after the Flood, as in *Krónos* imprisoned in the Fortunate Islands as told in *Érga kai Hēmérai* (8th Century B.C.) and *Kumarbi* assumes the control of the underground deities after his dethronation, or even *Yamaḥ*'s — the indo-aryan version of *Yima* / *Ĝamšīd* — rule as king of the dead as noticed in the Vedic Literature — not forgetting also of *Tlāloc*'s paradise (*Tlālocan*) where the drowned dead are directed towards and which was inherently associated with subterranean bodies of water and floods in Mexico as informed by missionary Bernadino de Sahagún:

Los antiguos de esta tierra decían que los ríos todos salían de un lugar que se llama *Tlalocan*, que es como paraíso terrenal, el cual lugar es de un dios que se llama *Chalchihuitlicue*; y también decían que los montes que están

zurück. Als sie zurückkamen, war ihr Schwager erwacht. Sie sagten zu ihrer Schwester: „Wir haben das Kind verloren. Das Wasser hat es mit fortgerissen!“ Die Schwester schalt sie und sagte, sie seien sehr schlecht und schamlos, weil sie das Kind verloren hätten.

— Vom Roraima zum Orinoco (1917 A.D.); Koch-Grünberg.

fundados sobre él, que están llenos de agua, y por de fuera son de tierra, como si fuesen vasos grandes de agua, o como casas llenas de agua; y que cuando fuere menester se romperán los montes, y saldrá el agua que dentro está, y anegará la tierra; y de aquí acostumbraron a llamar a los pueblos donde vive la gente *altépetl*, quiere decir monte de agua, o monte lleno de agua.

— Historia General de las Cosas de Nueva España (16th Century A.D.); Sahagún.

Thus the biblical and pagan figures are direct corruptions of the Third World King, a greedy personality whose reign ended with the Flood after the betrayal of his wife, the slaughter of his children, and the pursuit for eternal happiness in a failed paradise; a plot relatively conserved though infantilized in some fairytales: in *Magic Ring* [through Andrew Lang's *Yellow Fairy Book* (1894 A.D.)] the main character Martin — after being purged from home for using all his mother's money to rescue three animals a blink away from death — saves a damsel by extinguishing a fire with sand, being then compensated by her father — *a ruler of an underground kingdom* — with whatever he wished midst his possessions, whence his ring was chosen under the council of the woman he saved, an object capable of summoning twelve magical laborers which were later called by Martin to build a magnificent castle and win a king's daughter, the latter who made him drunk, learned about the ring, destroyed his castle with the object's power, and made a new one for her in a far land with a new king, where later troops of mice — compelled by a cat saved by Martin at the beginning of the tale — steal the ring and direct it the protagonist; in a variant from the Sena in Mozambique — obviously a mediterranean borrowing — known as *Magic Mirror* [through Andrew Lang's *Orange Fairy Book* (1906 A.D.)] a man saves the life of the king of serpents in a fight against an antelope, descends to his underground realm, chooses his most precious object under the council of a wasp in which the spirit of his father was contained, returns, uses the power of the mirror to

have a kingdom of his own, trusts the object nevertheless to his daughter, and the daughter falls in love and reveals his secret to a white man disguised as a beggar who steals the object and ends the reign of her father; and in yet another african variant called The Clever Cat [through René Basset's *Contes Berbères* (1887 A.D.)], a youth is compelled by a jew to plunge into a lake (the equivalent of the underground realm of the serpents) and catch as much wealth as he could under the unspoken condition that he gave the magic stone between them to his benefactor, who could not get it nevertheless as the adventurer hid it for himself instead and made a palace convincing a king to marry his own daughter to him, the same princess who would later reveal the magic object to the jew before the palace vanishes, mice retrieve the stone, and due the lazy competition of the rodents *a fish swallows the magic object* — which they still manage to catch again.

The Tale Type of The Magic Object (ATU 560; K33H) may be thus summarized in its mediterranean versions: “animals rescued from imminent death > animals dispose of magic wish-giving object as gift > building produced through magic object > magic object stolen by trusted woman > building magically vanished > building produced through magic object > stolen magic object back by helpful animals > building magically vanished”. Immediately one identifies the betrayal of the Third World King's wife causing the end of his reign — here represented by the dissolution of the castle —, but assurance of the paleolithic origin of the myth does not rely on an exclusive point: in Enchanted Watch [through Loius Léger's *Recueil de Contes Populaires Slaves* (1882 A.D.)], not only a snake is midst the animals rescued by the protagonist — who is compelled to enter the realm of snakes and receive from their king the wish-giving watch as reward —, but after the magic object is retrieved by the cat and dog — *who had lost it at the middle of the way for fishes to devour it* —, our hero finally commands the princess's castle and whoever lived there to be swallowed by the waters.

See, the global motif of the Horned Serpent (I13A) has a (mainly) eurasiatic variant known as Crowned Serpent (ATU 672; I13C), in which a magic object — a jewel, otherwise a crown with a jewel — between the horns of a dragon or within its mouth is taken away, turning its new owner rich or lucky; the act is generally a stealing followed by murder after the snake comes out from a hole or lake, but when stories of retribution for aiding serpents appear they tend to ATU 560 / K33H: as in the tale of the Magic Mirror, the Crimean Tatars [through *Skazki i Legendy Tatar Kryma* (1936 A.D.), published by the Museum of the Palace of *Voroncovskij*] tell a version of a flame-spewing bull fighting a rainbow-colored snake — *with a diamond at its head* —; there the protagonist kills the mammal, chooses the talisman under the tongue of the king of snakes after the council given by the one whom he rescued, and from here the narrative follows a mixture of the tales of Magic Ring and of Clever Cat ending with the recovery of the swallowed stone *from a fish* and the punishment of the antagonists.

Beyond to assume the contest between a bovine and a snake as promissingly archaic, the magic object under the possession of the aquatic reptile should be recognized as originally a pearl; for example: in Southern Siberia — *vide*: Viktor Butanajev's *Burxanizm Tjurkov Sajano-Altaja* (2003 A.D.) — the stone is explicitly said to be white, matching the suspicious descriptions in Europe of the Queen of the Snakes as white, beyond the fact that in the Hymn of the Pearl — present in *Prázeis Thōmá*, a gnostic work generally dated to the Third Century — is one of the oldest records of the motif: there *Thōmās* — considered a son of kings — is sent to Egypt to take possession of a pearl at the middle of the sea guarded by a serpent in order to be a heir of his kingdom, and even though the text was made with religious intent, the folkloric influence is highly suggestive as the forgetfulness of the pearl caused by the trust given by *Thōmās* to the Egyptians occurred after they gave him food and before he fell asleep for doing so, comparable to the loss of the magic object by the trust of traditional heroes on their wives who not rarely make their husbands drunk before the betrayal — which would make the

gnostic poem a distant relative of the narrative collected by ethnographer James Mooney in *Myths of the Cherokee* (1900 A.D.), wherein *Uktena* — a giant horned serpent secluded in the underworld *Gălûñ 'lăti* — had its blazing crystal *Ulûñsû 'tî* — *which is a diamond-like crest at its forehead that brings success to its owner* — stolen by the warrior *Âgă-unitsî*.

Now in relation to why castles suddenly vanish in those fairytales, it has been already pointed out by the reoccurrence of the motif of fishes swallowing the magic object — even when the stories themselves do not mention a sea, but in the last case are forced to include a small body of water or a river such as in the tale of The Clever Cat — that their destruction in earlier unrecorded versions was similar to the one in Enchanted Watch and thus acted as a forgotten portrayal of a flood involving a wrestle in the part of the animals bringing the pearl until it is lost by the sea and the *fish that ate* it is menaced by the cat or directly by the protagonist as in the tartar variant. This recognition is important because the most common generator of a flood in universal folklore is the global motif of a wounded / offended animal (C34)¹⁰⁰: generally a beast associated with water — such as a serpent, whale, or big fish — is enraged by attempts of others to kill it or avoid being killed by it; in the first situation the animal is either so big that its blood will inundate the whole earth when dead — also implied even without the description of its size as the death of the beast is still a direct cause of the flood — or its vengeance will magically summon the waters to rise up, whereas the other result — when it

¹⁰⁰ The Mythology and Folklore Catalogue has it listed in 26 areas: Australia, Melanesia, Micronesia & Polynesia, Tibet & Northeast of India, Malaysia & Indonesia, Siberia, Subarctic, Northwest Coast (North America), Southwest Coast & Plateau (North America), Midwest (North America), Plains (North America), Southeast (North America), California, Great Southwest (North America), Mesoamerica, Northern Andes, Southern Venezuela, Guiana, Western Amazon, Northwestern Amazon, Montagna & Jurua, Bolivia & Guapore, Southern Amazon, Eastern Brazil, Chaco, and Southern Cone. It shows a mere comparativist outlook is unable to accurately identify former configurations of motifs such as this one in Europe, where its traces disfigured into curious occurrences in fairytales.

ends up alive — contents itself with a replication of the same motifs. That said, the story that comes to mind between a fish of enormous length and a flood in indo-european literature — whose languages and myths are direct descendents of the primordial material and thus conceded as priority in the restoration of the Namer-Giver's poem — is the passage of the *Mahābhārataḥ* (4th Century A.D.) wherein a little horned fish named *Matsyaḥ* is raised by the present *Manuḥ* for warning of a global flood, and does not stop to grow until it is released upon the ocean and later protects the boat of the protagonists from the waves of the deluge. The conclusion is now easy to imagine: it was the fish that caused the Flood. After many attempts of the former owner of the pearl to retrieve it, the creature wished to become larger than the largest horned serpent — maybe the reason *Matsyaḥ* has horns —; frightened them all — specially the reptiles.



Matsyaḥ guiding *Manuḥ* and the Seven Sages during the Deluge [Ramanarayanadatta Astri]

This premise solves some theoretical problems brought by data: the global motif of a flood caused by the Consumption of Snake Meat (L28A) would be explained as a memory of the slaughter of the horned serpents by the vengeful fish, and the global motif of the Disrupted Barrier (C7) be encapsuled in the flight from the Great Serpents from the Underworld¹⁰¹ — where the adventures of our paleolithic protagonist took place —, which would open holes between the worlds — and — presumably — in the World Tree (I102-G8D), that one is led to think was localized upon the shoulders of the World Turtle / Serpent (I11 / I43A) midst the

¹⁰¹ It is no coincidence that the only geographical extension of the motif that carries animals directly (willingly) menacing to disrupt the barrier (East Asia) almost always presents them as snakes. *Vide*: In China the figure of *Gònggōng* appears in many texts as responsible for irregularities in the Earth Axis and floods, and generally assumed to be the responsible for the events described in *Huáinánzǐ* (2nd Century B.C.), wherein the goddess *Nǚwā* stops the flowing of the outer waters by replacing the clefts with colored stones supported by the cut legs of the World Turtle.

primordial waters (B3A), which would now be allowed to flow inside and overthrow a whole level of creation.

But all this is merely an argument for the antiquity of The Magic Object, not to its direct connection with the Kingship in Heaven, which should be made in accordance with already remarked features — for example when it is noticed mentions to siblings of the protagonist in the fairytales by rule answer two. Not only in Magic Ring and Enchanted Watch three sons are sent to seek fortune, but even in tales such as The Clever Cat the matter is genealogically implied, for the latter's antagonist is almost certainly derived from the same figure inserted in The Stone in the Cock's Head [through Giambattista Basile's *Il Pentamerone* (1634 A.D.)] that shows two magicians taking the place of the jew competing for wealth in the Sena variant, which would reenforce the conclusion that ancient storytellers adjusted the hero of The Magic Object into the youngest of the three brothers in order to account for the succession (1) while still maintaining the companionship (2) of the Third World King¹⁰²; surely a treatment one might wonder what discovery would be made with the insanity (3) and the fallen paradise (4), to which a honest answer is simply that there is no (significant) gain.

The present author still defends the previous assertion of this section that *Mythus*, *Märchen*, and *Sage* are all *myth*, but this does not suggest erudite and popular myths should be left undistinguished; in fact, if the classical *Mythen* lack the magic object of ATU 560 / K33H inasmuch as folktales are ignorant of any cannibalism, this only solves itself by admitting that

¹⁰² This is further endorsed by the common occurrence of three brothers in the Tale Type of the Grateful Beasts (ATU 554; K153) — a clear recorted and expanded version of the beginning of ATU 560 / K33H — and in Water of Life (ATU 551; K122) — whose quest for immortality / cure for blindness sends the protagonist to the Underworld and is thus the only cohesive scenario to explain why the Third World King was in the realm of the dead at the start of The Magic Object, – that is: in which he was originally abandoned by the three brothers to die.

a wish-giving pearl is a mere secondary event in the sacred drama of the gods though marvelous enough to capture the attention of a child, and the poetic fall of a cosmic ruler of highest importance to the initiated while tedious to a passing audience; they are reminiscences with different aims, with erudite myths describing specific characteristics of a specific order of events whilst popular myths occupy themselves only with a basic understanding of the wider plot — as if the former were dissertations about the topic of the content while the latter rushed summaries; both aspects of the same entity whereupon the abductivist is tasked to balance.

Anyhow, if this short demonstration of the connection of one character of Kingship in Heaven in universal literature is somewhat perplexing if not disturbing, one might be surprised to know that the whole argument is weak when compared to the next standard: the fall of the Fourth World King and the Rise of the Sun and Moon.

After the golden age of *Krónos* / *Kumarbi* / *Tahmūraṭ* ended, and the control of the universe has passed to *Zéus* / *Tešub* / *Ĝamšīd*, a monster as no other cast his shadow over the face of earth; the Greeks revealed it as *Typhōn*, the hurrians as *Ullikummi*, and the Persians as *Zahāk*, but the common image of the usurper with serpent heads — excepted by the Anatolians — is immortalized in the global motif of Storm against Dragon (K41); indeed present in Eurasia, but so in the Americas — though the Aztecs themselves were unaware of its use. *La Leyenda de los Soles* excludes mention to the eldritch usurper; however, a cognate is described in the *Annales de Cuauhtitlan*: there the rulership of *Quetzalcōātl* — the wind god — was dismissed when his rival *Tezcatlipōca* — the “one-legged” — seduced him to break his vows with his celibate sister, which caused the disoriented king to leave his realm and direct himself towards the sea to be burnt and become the Morningstar. The myth portrays the content of the eurasiatic variants by repeating *Zéus*’s, *Tešub*’s and *Ĝamšīd*’s escape from *Typhōn*, *Ullikummi*, and *Zahāk* respectively, when the deities left their thrones and ventured into a lonely journey of suffering — again excepted the Anatolians. Anyhow, one may abduce the conclusion of that

penitence to be largely different than the hellenic and hurrian versions — whose gods survived and defeated the usurpers — but similar to the persian and aztec samples, that do not contradict the variants of the myth told since the Pyramid Texts (~ 2400 ~ B.C.) to *Ploúrtakhos' Peri Ísidos kai Osíridos* (1st Century A.D.) wherein the god known by the Greeks as *Ósirís* dies by the hands of his brother *Séth*, who is later dethroned by the former's son *Hôros*; this proposal is justified by the fact that a sacred child whose nobility has been persecuted through the lands and whose prophecy marked the end of the days of the usurper is to be found well documented in Hartland's *The Legend of Perseus* (1894 A.D.), which acknowledged related events such as supernatural births, secret adoptions, and prophetic vengeance as widely diffused in Eurasia if not universal. Hartland tried to explain the unnatural persistences of the myths under the natural tendencies of the human imagination — although still admitting a historic origin¹⁰³ —, listening three leading trains of incidents in the life of the renowned hero:

- (1) Birth, including the prophecy, the precautions taken by *Akrísios*, the supernatural conception, the exposure of mother and baby, and the fulfilment of the prophecy by the death of *Akrísios*.
- (2) The quest for the *Gorgôn's* head, including the jealousy of *Polydéktēs*, the divine gift of weapons, the visit to the *Graîai*, the slaughter of *Médousa*, and the vengeance on *Polydéktēs*.
- (3) The rescue of *Androméda*, including the fight with the monster and the quelling of *Phineús*, the pretender to the maiden's hand.

¹⁰³ “To establish, if not with mathematical, at least with reasonable certainty, the prehistoric age of a famous Märchen, as well as the fact that the lower and ruder forms are not killed out by the higher literary forms, but survive them, and to circumscribe the native region of the tale by the limits of Europe, southwestern Asia, and northern Africa, may be considered worth the pains spent in the investigation”. [*The Legend of Perseus* (1894 A.D.); Hartland]

— The Legend of Perseus (1894 A.D.); Hartland.

However, for the sake of precision only the first point will be discussed for now, when one may summon comparison with the already mentioned remarks of Rank:

- (1) Der Held ist das Kind vornehmster Eltern, meist ein Königssohn.
- (2) Seiner Entstehung gehen Schwierigkeiten voraus, wie Enthaltbarkeit oder lange Unfruchtbarkeit oder heimlicher Verkehr der Eltern infolge äußerer Verbote oder Hindernisse. Während der Schwangerschaft oder schon früher erfolgt eine vor seiner Geburt warnende Verkündigung (Traum, Orakel), die meist dem Vater Gefahr droht.
- (3) Infolgedessen wird das neugeborene Kind, meist auf Veranlassung des Vaters oder der ihn vertretenden Person, zur Tötung oder Aussetzung bestimmt; in der Regel wird es in einem Kästchen dem Wasser übergeben.
- (4) Es wird dann von Tieren oder geringen Leuten (Hirten) gerettet und von einem weiblichen Tiere oder einem geringen Weibe gesäugt.
- (5) Herangewachsen, findet es auf einem sehr wechselvollen Wege die vornehmen Eltern wieder, rächt sich am Vater einerseits, wird anerkannt anderseits und gelangt zu Größe und Ruhm.

— Der Mythos von der Geburt des Helden (1909 A.D.); Rank.

In this respect the two authors of course converge to classify figures with the reputation of *Perseús* and *Oidípous* as the same monocharacter, identifying both as sons of distinguished parents, fruit of uncommon bearing, prophesied to slay the current king, menaced during birth, fostered by farmers / peasants, and who realized in ignorance the prophecy when adults. Nevertheless, some questions may be raised: “why is it that some motifs such as maternal incest, maternal rejection, and foot injury of the European tale are not randomly expressed?”, “why is it that when one of those secondary motifs is manifested they act in conjunct as in *Oidípous*?”,

and “why is it that the opposite — that is: secondary motifs of other configuration proper to the type of *Perseús* — attract each other as if the maternal seclusion, maternal raising, and cohabitation under the antagonist’s roof owned their own timeline?”¹⁰⁴.

Consider *Oidípous*: as he was rejected by his mother *Iokalástē* and became a cripple under her roof so was the god *Héphaistos* brutally rejected by his mother *Héra*, who lamed the baby by throwing him from Mount Olympus as narrated in the Homeric Hymn to *Apóllōn*; now, take the chinese chronicle *Zhōu Shū* (7th Century A.D.) that tells of a turkic ancestry myth in which a child is left the only survivor of a massacre *with the feet cut off*, but who nevertheless happens to survive after a she-wolf fosters him and later becomes his wife — and whose offspring would found the clan of *Āshīnà* —: similarly to the turkic myth, in South America the eurasiatic tale of a wolf nursing an abandoned child and later committing incest is equivalent

¹⁰⁴ An example of the areal dispersion: folklorist Alexander Krappe studied the tale type in the celtic and french traditions and noticed versions consistently under the typical variants of *Perseús* but lacking special events surrounding *Oidípous*:

- (1) A chief is warned by a prophecy that he will be slain by the son of his daughter.
- (2) To safeguard himself he shuts his daughter up in an inaccessible place.
- (3) In despite of his precautions, a man, by supernatural means, gains access to the princess.
- (4) A boy is born in consequence.
- (5) His grandfather orders him drowned.
- (6) The boy somehow escapes death, is fostered without his grandfather’s knowing it, grows up, and fulfills the prophecy.

— Balor with the Evil Eye (1924 A.D.); Krappe.

to the tapir lover narratives recorded by Roth¹⁰⁵ and Koch-Grünberg¹⁰⁶, wherein a tapir or a witch with powers to transform into one magically raises a child abandoned by the mother in

¹⁰⁵ The Myth of Haburi states two sisters married a manicole tree which turned into a man, producing — by the elder — the baby Haburi. At some point of the story a supernatural woman forces the two sisters to leave her their child — thus an abandonment — in order to raise him:

In the meantime Wau-uta made the child grow all at once into a youth, and gave him the ham-harri to blow and the arrows to shoot. As the mother and aunt were returning with the cassava, they heard the music playing and said to themselves, “There was no man or boy there when we left the house; who can it be? It must be a man playing.” And though ashamed they went in and saw the youth blowing the hairi-hairi. As soon as they had taken the quakes (baskets) from off their backs and placed them on the ground, they asked after Haburi, but Wau-uta said that as soon as they had left for the field, the child had run after them, and she had thought it was still with them. Of course all this was a lie. Old Wau-uta was desirous of making Haburi grow quickly, with the intention of making him ultimately her lover. She still further deceived the two sisters by pretending to assist in the search which was then undertaken in the surrounding bush, but she took good care to get back to her house first, and told Haburi to say she, Wau-uta, was his mother, and gave him full directions as to how he must treat her.

— An Inquiry into the Animism and Folklore of the Guiana Indians (1917 A.D.); Walter Roth.

¹⁰⁶ During the first part of the How the Fishpoisons Aza and Ineg came to the World occurs the abandonment by the mother — who summons a *fox* to carry her child away — and with the adoption of the boy as husband of a tapir, which becomes pregnant:

Am anderen Morgen gingen sie zur Wüstung, um Ananas zu holen. Sie fanden keine. Der Tapir hatte alle gegessen. Sie fanden nur die Spuren des Tapirs. Sie kehrten nach Hause zurück und erzählten, der Tapir habe die Ananas gegessen. Als sie es erzählten, sagten die Schwäger: „Morgen wollen wir den Tapir töten!“ Am anderen Morgen sagte der Jüngling: „Nein! Dieser Tapir ist meine Frau! Wenn ihr den Tapir schießen wollt, so schießt ihn mit

order to turn him her consort. If one proceeds with the efforts a conclusion will be reached: the narrative of Proto-*Oidípous* in which a boy is rejected by his mother on a large body of water, suffers traumatic injuries as a baby (mainly in a foot), and is nursed by a incestuous beast acting as mother-figure is incompatible with proto-*Perseús*, whose mother is consistently manifested as caring if not accompanying the hero's journey herself in the mediterranean variants, who is portrayed as the healthiest child, and who despite still committing incest — as this section will elaborate — the nursing animal was originally other beyond the fact that the act was active rather than passive; furthermore, the topic of twinhood cannot be ignored any longer — indeed, a she-wolf carried *twins* in the roman tradition.

In order to venture into the identity of the those two figures so often intermingled it becomes requirement the elucidation of the american tales of the Divine Twins, whose typical plotline has already been expressed by Paul Ehrenreich in his *Die Mythen und Legenden der südamerikanischen Urvölker und ihre Beziehungen zu denen Nordamerikas und der Alten Welt* (1905 A.D.) as “conception > vengeance > trials > discordance”: mostly the twins are born through a virgin through the intervention of the sun, feathers, fruits, or aquatic animals, later are warned by a immediate figure — usually a bird — that their mother was murdered and then

dem Pfeil in die Achselhöhle, nicht in den Bauch! Er ist schwanger von mir!” Da sagte die Mutter: „Du gehst mit dem Tapir ? Du bist verheiratet mit dem Tapir ? Ich dachte, du seist ohne Zweck ganz allein gegangen!” Da baten die Schwäger den Jüngling, den Tapir töten zu dürfen. Er sagte: „Ihr könnt ihn töten, aber schießt ihn nur in die Achselhöhle, nicht in den Bauch! Ihr könnt ihn in den Kopf und in die Beine schießen, aber nicht in den Bauch!” Da gingen die Schwäger fort und nahmen zwei Hunde mit. Vorher fragten sie Kulewente : „Wo ist der Tapir V (Er antwortete: „Er ist am Rande der Wüstung nach Sonnenaufgang.” Er sagte zur Mutter: „Gehe hin! Wenn sie den Tapir töten, so nimm seine Eingeweide heraus und ziehe das Kind heraus und wasche es! Tue es ganz allein! Du brauchst niemand dazu!”

— Vom Roraima zum Orinoco (1917 A.D.); Koch-Grünberg.

start their vengeance — which will include trials between life and death — until it is finished and the brothers continue their lives in different directions. Despite a laborious comparison of the motifs in the tales of the Divine Twins with their european counterparts having been already completed (and ignored) by Stucken in his *Astralmythen der Hebräer, Babylonier und Ägypter* (1896 A.D.), it is noteworthy the novelty published by explorer Ermanno Stradelli in *Bollettino della Società Geografica Italiana* [serie III — volume III] (1890 A.D.), wherein one is amused to know how the life of the mythical *Îurupari* is mirrored in the one of the biblical *Mōše*: the former's youth passed outside the village while the latter's at distant lands (1); the former's village suffered from plague while the latter's nation was punished with ten (2); the former received laws from the Moon and a sacred stone upon a *serra* when he became the leader of his village while the latter received the commandments from God carved upon stone on a mountain assigning his position as leader of the Hebrews (3); in the former's myth the women of the village cut their own hair — symbol of sexual depravity caused by the Moon — and kill their children after *Îurupari* and his men left them while in the latter's *Mōše* himself commands the murder of every male child and the acquisition of girls as sex slaves in the Midian War (4); in the former's myth occurs the dominance of men over women in vengeance for their previous *status quo* while in the latter's the dominance of hebrew patriarchalism over other tribes in territorialism for their previous *status quo* (5); in the former's myth disobedient or curious women turn into stone while in the latter's there is a law demanding adulterous women to be stoned (6); and the former introduces rites and laws in the name of the Sun while the latter introduces rites and laws in the name of God (7). But even more remarkable than the same typical plot in two so distant environments is the fact that there is no cohesive argument for one to have been borrowed by the other: when confronted with an aboriginal american myth similar to a story of the Bible, one might dismiss it as either missionary influence or intentional falsification, but Stradelli was no missionary, and nor did he invent the story as he was friend

with Maximiano José Roberto — who knew Nheengatu and other native languages — beyond that other version of the tale has been collected a decade earlier — the italian's expedition to the River Vaupes started in 1881 — by ethnographer João Barbosa Rodrigues and then published in *Poranduba Amazonense* (1890 A.D.)¹⁰⁷; further, as folklorist Câmara Cascudo tells us in his *Geografia dos Mitos Brasileiros* (1947 A.D.), the figure of *Îurupari* has been recorded in colonial writings of Brazil since the 16th Century, and it was never associated by the missionaries as a biblical patriarch; rather, it was always taught as the devil himself, with its cult and characteristic rituals — dominating almost the whole brazilian coast — continuously repudiated whilst the obscure storm god *Tupana* was raised as the christian god by authors such

¹⁰⁷ As in the story narrated by Stradelli — though not presenting a plague that killed the healthy males — in a tribe all the women had only old men to make children with, whose impotence caused the females to protest and be impregnated by a serpent when they were bathing in a river – as wished by a magician –; later the most beautiful girl born this way would taste of a fruit and become pregnant when still a virgin, which made many suspicions and menaces directed towards her over whom was the father. When born, the child — named Izi — was not visible, but still visited his mother regularly to feed on her milk, until he stopped to visit her as a child but only as grown man, whom the whole tribe wished as leader, but who himself only would accept it if he acquired the sacred stone on the *Serra do Gancho da Lua*, where he was led by his conviction and helped by the Sun — who is his father as so commonly told of twins in the Americas —, who presented him with a bag with magic gifts for his journey, beyond to warn him not to trust any woman to touch the stone. With the magic bag, Izi summoned many flying creatures, until he was transported by a falcon to the *serra*. There the Moon told Izi to rule his people and kill those unwilling to follow his laws, and when the law-bringer told what the Moon revealed him to the old men, the women became curious, and seduced them to learn the secrets, but Izi killed those who told and heard, and later made a feast forbidden to females. He said women who heard of his secrets would die and men who told them likewise, but disobedient women spied him nevertheless and became petrified, which made Izi to cry, for among them was his mother. [From here the story ends with a variant of death of the cannibal *paîê* as told by Stradelli].

as Manuel da Nóbrega, José de Anchieta, and Yves d'Évreux for catechetical reasons. And even if all those elements were left unconsidered, what assures us the amazonian tale was not borrowed from the Bible is its connection to the Divine Twins, whose complementary function of narrated events could not be foreseen by its storytellers. *Îurupari* was born from a virgin — who consumed the forbidden fruit from a tree — and later disappeared while *Mōše* was of normal bearing before being abandoned by his mother on a river; their birth stories have little in common at a first glance, yet their identity as Proto-*Oidípous* is unmistakable. Though *Oidípous* himself was neither said to have been nursed and practised sexual acts with an adoptive mother — be it a human or she-wolf — nor originated from a tree, near variants included those factors: in Greece the myth of *Mýrrā* / *Smýrnā* as told in *Fabulae* (1st Century B.C.), *Metamorphoses* (8 A.D.), and in the *Bibliothékē* (2nd Century A.D.) narrates how the woman became enamored with her own father, with whom she sleeps luring him into complete darkness, but once uncovered and pregnant, she escapes either ashamed or seeking help from the gods, who turn her into a tree and let the baby *Ádōnis* be born already abandoned only to be nursed by the goddesses *Aphrodītē* and *Persephónē*, who “share” the beautiful god for themselves each for half of the year in most accounts; and in the myth of *Ágdistis* told by *Pausanías* in *Helládos Periēgēsis* (2nd Century A.D.) the hermaphrodite being mutilates itself, spilling blood on the soil which formed a tree, whose fruit turned the daughter of a river-god pregnant before she abandoned the little *Áttis* — destined to become so beautiful that *Ágdistis* itself wished to commit incest. The present author has already introduced other south-american myth that contained a tree as father of a later maternally abandoned and nursed-to-incest child (Myth of Haburi) — surely not atypical as Roth tells us the Yabuma, Arawaks, and Caribs all believed that certain trees sprang from human / spirit ashes — and an amazonian variant that much alike *Oidípous* exempts its mention (How the the Fishpoisons Aza and Ineg came to the World) though still maintaining the incestuous mother as adoptive, but of all the samples in the

Americas the one chosen for this demonstration is the guatemalan myth of the Maya Twins [through the *Popol Wuj* (16th Century A.D.)], who were born after their mother — the daughter of the gods of the Underworld — *tasted of a fruit on a tree which sprang from the decapitated head of their father* — recently murdered by the lords of *Xibalba* —; here the twins at the end of the story turn into the Sun and Moon, the same who previously defeated the bird *Wuqub' Kaqix* — *who claimed to be the celestial bodies* — and though the usurper here is not a snake, he is still a notorious equivalent to the eurasiatic dragon-headed king: his figure was associated with seven stars — presumably from the Big Dipper — that one might link to the global motif of Orion — as a hunter or a group of hunters (B42HH) — chasing the Pleiades — as females and by rule seven (I100) — (I115) and link to the seven boys and seven girls demanded to be sacrificed to the Minotaur by the hellenic king *Mínos* each nine years [through *Odysséia* (8th Century B.C.)] — cognate indo-european motif with the persian *Zahāk* feeding two human brains to his two dragon heads daily — or to the seven maidens requested to be devoured one each year by the japanese eight-headed serpent *Orochi* [through the *Kojiki* (712 A.D.)]; his dismemberment of the arm of the Sun twin is comparable to *Ĝamšīd*'s deformation of his hand when inserted inside *Ahriman*, *Zéus*' slaughtered tendons of arms and ankles by *Typhōn*, and the narration of the Hittite Incipations of how the storm god *Tarḫunz*'s — obvious equivalent to the hurrian *Tešub* — eyes and heart were stolen by the serpent *Illuyanka* — *vide: Hōros* and *Séth* —; and the most striking scene: as the Maya Twins made other gods disguise as grandparents and negotiate the return of the stolen arm with *Wuqub' Kaqix* until they earned so much trust from the usurper that he gave-up his splendor and died, so did the *Moîrai* — according to the *Bibliothékē* (2nd Century A.D.) — trick *Typhōn* to consume special fruits and be weakened for *Zéus* — *who had his tendons retrieved by other gods in the previous scene* — to fight him, as the hittite goddess *Inara* makes *Illuyanka* drunk while *Tarḫunz* slays the dragon, or even how the parents of the seven devoured maidens by *Orochi* lured him into drunkenness

and sleeping until the storm god *Susano* put an end to the serpent. In order to complete this stream of thought, one just needs to remember the trama of the Deluge: this introduction dealt with *Héphaistos* and affirmed him to be a reminiscence of Proto-*Oidípous*, but another smith in indo-european tradition is depicted as a cripple — the germanic *Völundr* who was lamed when captive as narrated in the *Völundarkviða* (13th Century A.D.) —, and in his northern version the god was the youngest of three brothers, which naturally raises doubts regarding the relationship of the Third World King with one of the Divine Twins. Returning to Stradelli's tale, one cannot think of *Ualri*¹⁰⁸ as other than *Nōah*, *Krónos*, *Kumarbi*, and all other names embedded since we first heard those stories; he who suffers of cannibalism (4) midst a natural disaster (6), tasked for (underground) construction (5), possessor of a magic talisman (8), lured by a woman (7) to become drunk (3) in order to be defeated, and is finally burnt while

¹⁰⁸ One of the elders whom *Īurupari* had trusted to build *a great house at a distant place* — vide: *Nōah*'s Ark, *Yima*'s fortress, the castles in Magic Object (ATU 560; K33H) — laments the Laws, and tells the seductive girls who took the old men as guests all about *Īurupari*. Later, when thinking kids would kill him with fire, the *paîé* summoned a *tempest with his magic neck amulette* — vide: magic object as cause of natural disasters in Magic Object (ATU 560; K33H) — and *devoured the lost children* — vide: *Krónos*', *Kumarbi*'s, and *Tahmūraq*'s / *Ahriman*'s cannibalism —, but his rest would come to collapse again when the leader of the village discovers what happened and decides to order a feast with plenty of drink. Helped by a beautiful woman — vide: *Krónos*', *Tahmūraq*'s, and *Tlāloc*'s deceitful wives, or how an intimate female always causes the fall of the protagonist in Magic Object (ATU 560; K33H) — they convince the old man to *become drunk and fall asleep* — vide: *Nōah*'s and *Krónos*' drunkenness —, but once done this, the *paîé* is awoken again elsewhere with the music of his bones vivid while affirming all children died. The fight ended when the elder was attached to roots, his amulette taken by the treacherous woman, and his strength drain by a calabash, with a bird then bringing him to the place of execution, whereupon his body was pierced by a stake, burnt, and finally transformed into poisonous creatures, races of people, and a *giant tree*. Midst his last words were: “*Amara Diadue! Non sapeva che la tua bellezza mi avesse da costar così cara!*” [La Legendda del Jurupary (1890 A.D.); Stradelli].

generating a tree from his ashes must be the original father of *Īurupari*, — thence why the law-giver's instruments are made out of his bones — otherwise known as *Mōše*, *Oidípous*, *Ádōnis*... or henceforth simply referred to as Moon.

When the Sea Sage had been dethroned during the Flood and the Sky Father took control over the universe until falling by the Serpent King, then were reencarnated the Third and Fourth World Kings as the Sun and Moon; the twins were born apart, with one being raised by the Great Birds and nursed by a she-goat¹⁰⁹ in an Upper World while the other by the Great Serpents and a she-hyena in a Lower World; the Sun or Proto-*Perseús* was conceived with the intervention of a bird while the Moon or Proto-*Oidípous* was engendered with the aid of a serpent directing his mother to her former husband's head and impregnating her after developing into a tree of seducing fruits; both boys grew without their mothers, but the child of Summer was dazzling and (incestuously) admired his sister (Dawn) whereas the child of Winter was a decrepit cripple hated by all and ignorant of his sister (Night).

If one is able not only to draw a line, but see the whole picture — thought to be lost — the unrealistic demand for every searchable evidence and an unsatisfying result is dispensed in front of a fossilized mnemonic device fused with the narrative structure itself. We are familiarized with the arbitrariness of a story, but this common sense brings only prejudice in the special case whose author intentionally orchestrated repeatable means to get rid of arbitrariness. As we have a serpent seducing a woman collecting the seeds of a tree before impregnating her in the myth of The Origin of the Caribs [through Roth's *An Inquiry into the Animism and Folklore of the Guiana Indians* (1915 A.D.)] or convincing *Hawwā* to taste of the forbidden fruit in Genesis so we have the account of the *Diné Bahane*' as told by the navajo chief Hastin Tlo'tsi Hee and published in 1956 by Aileen O'bryan informing of the same mysterious visit that was inflicted upon *Perseús*' mother; the american storyteller follows

¹⁰⁹ Vide: *Zeús*' and *Farīdūn*'s childhood by a she-goat and a cow respectively.

Ehrenreich's typical directrices and has no difficulty in including the father of the twins as the Sun whereas the greek poet barely remembers any connection with the celestial body yet supports to turn *Zeús* into a golden rain to engender his offspring; nevertheless, Krappe tells us the celtic tradition often admitts virgins enclosed at towers to be visited by a mysterious pretender through the aid of *bird*, as Barbosa Rodrigues reports a suspiciously coherent amazonian myth with the theme of avian adoption of two celestial children¹¹⁰: the girl is connected with the Seven Pleiades sought by the Serpent King, the latter who in the tale — as expected of an american variant — is intermixed with the birds much similar to the guatemalan *Wuqub' Kaqix* and thus the reason why the boy (Sun) exterminates them. Furthermore, evidence for the existence of dual narration englobes more than a birth scene of a secretive bird connected with the Sun contrasting with a seducing serpent connected with attributes of the Moon¹¹¹; indeed, this intricate mnemonic device is as extensive as there are samples of Folklore and the

¹¹⁰ In the myth of The Women's Maloca, a pair of humans who became birds engender a boy with a snake of stars throughout his body and a girl with seven stars in the forehead. The boy kills some birds without knowing between them were the *paîé* and his own father, and they are forced to seek sustenance in the land of the grandparents, where the girl sickens and is carried by her brother to the sky to become the Pleiades and their mother — following them — is devoured by a big snake before becoming a star:

Quando chegou o filho macho não achando a mãe foi também á sua procura.

Foi por todas as terras e por onde foi passando deixou filhos até encontrar sua mãe.

Depois de achar a mãe levou-a para o céu.

Ela é hoje aquella estrella que nós chamamos Pinon ou Cobra grande.

O que eu conto foi no nosso principio, na origem de nossos avós

— Poranduba Amazonense (1890 A.D.); Barbosa Rodrigues.

¹¹¹ It is no coincidence the Caribs held women during menstruation prone to be seduced by aquatic deities, as presented in the myth of The Moon-sick Girl and the Water Spirit [through Roth's *An Inquiry into the Animism and Folklore of the Guiana Indians* (1915 A.D.)].

primary argument of how a paleolithic poem of considerable length could perpetuate for dozens of thousands of years unchanged in essence; the reason being one is not obliged to remember the text, and by just holding a portion of the core points in mind the rest is retrieved by logic.

Take the figure of the witch of Hänsel and Gretel: the narrative of a child-devouring crone confronting twins is globally pervasive, being disguised in South America as Makunaima's and Pia's grandmother — an old frog —¹¹², in Japan as *Yamauba*, in Russia as

¹¹² In *The Sun, the Frog, and the Firestick*, the twins Pia and Makunaima — who were in their mother's womb because of the Sun — pledged her to visit their father and pick up flowers in the way, but when she stumbled and blamed her boys for falling, they became so vexed that next time she asked for the right path they refused to tell, which led them all to the house of Tiger's mother (Rain-Frog), who did not take long to hide the guests when her son returned, but ultimately for nothing as Tiger found and murdered the Sun's wife. When the corpse was analysed two unborn children were discovered, whom by the advice of Rain-Frog became their adoptive sons, and thenceforth have grown rapidly until reaching adulthood in a month. In order to not suffer their wrath, Rain-Frog convinced them that birds were responsible for their mother's murder, but once the twins started the genocide against the beasts, they have been told by a feathered member how the brothers have been manipulated, and at the next visit to the house of the assassins they prepared better weapons, killed Tiger in a trap, and then slaughtered his mother. After the vengeance we are told the twins found an old she-frog who offered them cassava, but feeling suspicious they decided to spy her and learned the cassava came from white spots in her shoulders, having next morning enticed the frog to sit on a field of cotton they set up before burning it. The subsequent part of the story is the typical search for the father in the american narratives of the Divine Twins, by which Makunaima lost a leg in the pursuit of a tapir:

The boys started in pursuit, tracked her for many a long day, and at last caught up with her. Pia now told Makunaima to wheel round in front and drive the creature back to him, and as she passed, let fly a harpoon-arrow into her; the rope, however, got in the way of Makunaima as he was passing in front, and cut his leg off. On a clear night you can still see them up among the clouds: there is Maipuri (Hyades), there Makunaima (Pleiades), and below is his severed leg (Orion's Belt).

Baba-Jaga, et cetera, but the character by itself is almost always linkeded to Proto-*Perseús*¹¹³ and demonstrating insistence to lure the Moon¹¹⁴ and attempt murder the Sun before being killed (by rule with fire) by the friendship of the Divine Twins. Following dual narration one

— An Inquiry into the Animism and Folklore of the Guiana Indians (1917 A.D.); Roth.

¹¹³ *Vide*: the indian tradition of the witch *Pūtanāḥ* tasked by the tyrant *Kaṃsaḥ* (Serpent King) to kill the sacred baby *Kṛṣṇaḥ* (Sun) or other indo-european samples such as the greek *Héra*'s murderous hatred for the illegitimate though promised offspring of *Zeús*.

¹¹⁴ This scene is known in european fairytales as a fisherboy being attracted by a voice-changing witch (ATU 327F; L42I1), but an american equivalent is the iroquois myth of Friendly Skeleton, wherein a boy is convinced by a stranger after a series of challenges to sail with a canoe guided by swans to an island at the middle of a lake, where he is left to die by his companion and surely would so if he did not meet a skeleton full of mice who proposed to help the poor lad if he gave him tobacco. First during the night a hunter with three dogs was to appear and one should make tracks throughout the whole island and hide himself in order to survive; next day he should hide again, but this time as there would be only one stranger, the canoe was taken away and the former owner abandoned on the island. Now we have a fossilized account of the Magic Flight (ATU 313; L72), with the lad reencountering his sister as captive before fleeing with her on the canoe from their pursuer — *who even attempted to drink the whole lake in order to rush back the canoe* — and arriving at the previous island:

Then the boy and his sister went to the island. The boy went to the skeleton, which said, “ You are a very smart boy to have recovered your sister — bring her to me.” This the boy did, and the skeleton continued, “ Now, gather up all the bones you see and put them in a pile; then push the largest tree you see and say, ‘All dead folks arise’; and they will all arise.” The boy did so, and all the dead arose, some having but one arm, some with but one leg, but all had their bows and arrows.

— Myths of the Iroquois (1883 A.D.); Erminnie Adelle (Platt) Smith.

Further assurance of its paleolithic origin is made by the chronological connection with The Blood Brothers (ATU 303; K93), which informs of a wandering twin trapped, petrified, or even murdered by a witch until his brother — *often noticing danger through the withering of a tree* — finds and resurrects him.

should conclude the existence of a figure one should refer to as Fairy linked to Proto-*Oidípous* and revealing interest in guiding the Sun and attempt helping the Moon before committing suicide (presumably by drowning) when the Divine Twins enter in animosity, but the remarkable thing is that there are in fact shadows of such a character — forgotten by the nations — in the american and european oral traditions; the typical ugly or scabby boy who is rejected either by his family or tribe and finds confort or kindness next to an old woman in myths of aboriginals in the United States¹¹⁵ is easily identified as the Moon, and the event of disruption of his relationship with the Sun is one of the oldest recorded motifs of a so common fairytale type (ATU 303; K93) present in the egyptian Papyrus D’Orbiney (12th Century B.C.) as The Tale of Two Brothers, which repeats the european narrative of twins — though in the papyrus they are not mentioned likewise — in the despair of murder and betrayal to each other because of the love of a woman¹¹⁶ — or in this specific case due the motif of The Faithless Wife (ATU

¹¹⁵ In the myth of The Bound Children a brother and a sister are forgotten by their mother who marries the chief’s son while still morning for her deceased husband, causing the girl to become so vexed that she sought advise from an old woman of the end of the village and directed herself to her mother’s new wedding feast only to undo her painted face and reveal her elder features. The chief in response drew wrath, and commanded the siblings to be bound with lariats and be left to starve as the village moved; meanwhile, the old woman was clever enough to pretend to stab her friends in order to set them free of the ropes, which later allowed them to meet in a hunt a handsome young stranger who would become his brother-in-law:

“I know you are a good hunter, for I have been watching you; your sister, too, is industrious. Let me have her for a wife. Then you and I will be brothers and hunt together.”

— Myths and Legends of the Sioux (1916 A.D.); Marie L. McLaughlin.

Other variant quite repeated is the one of Arrow Bow of the Cheyenne, wherein a child is born too late, adopted by his grandmother after his parents die, and eventually becomes a great shaman and new chief.

¹¹⁶ The myth has been also collected in the Amazon by Koch-Grünberg:

318; F70) —; further, once understood the systematic composition of this invisible machine, lacunes cease to wear status of obstacles — that is: Abduction allows fragmentary evidence as sufficient to restore no longer existing evidence.

Following the terms, one is obliged to admit the existence of Dawn and Night — the respective sisters of the male protagonists Sun and Moon as so often remembered by oral tradition — and plenty of characters yielding a rescuable and coherent story. At some point in the life of the Divine Twins they should be warned of the murder of their parents; Ehrenreich tells us this warning in the Americas is often deemed as authored by a bird, but no equivalent researcher studying the indo-european tradition will find vengeance cycles as widespread; the so epically acclaimed *Perseús* and *Oidípous* kill their fathers by accident, and the childish protagonist of The Devil with three golden Hairs (ATU 461; K160)¹¹⁷ avenges himself against

Wéi und Kapéi, Sonne und Mond, waren in alter Zeit Freunde und gingen miteinander. Kapéi war damals sehr schön und hatte ein klares Gesicht. Er verliebte sich in eine Tochter von Wéi und gab sich jede Nacht mit ihr ab. Aber WH wollte es nicht haben und befahl seiner Tochter, Kapéi Menstruationsblut in das Gesicht zu schmieren. Seit dieser Zeit sind sie Feinde. Kapéi geht immer fern von Wéi und ist bis auf den heutigen Tag ganz schmutzig im Gesicht.

— Vom Roroima zum Orinoco (1917 A.D.); Koch-Grünberg.

¹¹⁷ In the myth a boy promised to marry the king's daughter in his fourteenth year is born with a caul on the head, which drives the king himself to buy the baby with gold and throw him inside a box on the water, thinking he has helped his daughter, though in reality the box floated until it reached a mill and the boy was adopted by the miller. Fourteen years later the king came to the mill and discovered the truth, now tasking the lad a letter to be sent to the queen whose content would cause his death. At the middle of the journey the messenger was tired, and he slept in a certain house despite an old woman warning that robbers would come, those who rather than taking his possessions took pity on him while reading the letter, now altered to oblige the queen to marry her daughter to the youth. Learning this, the king full of rage demands the pretender to venture into hell and bring him the three golden hairs on the devil's head. On the way he meets a guard, a doorman, and a ferryman who ask him why a well that gave wine does not give now even water,

his enemy through cunning and patience only after a period of ignorance. With dual narration in mind and the apperception that american variants unite the Twins in their childhood giving special focus to the motivations of the Sun while characteristic european tales of the Moon put the theme of retribution in a back seat as if it had nothing to do with his priorities it is easy to formulate penitence under the exploitation of the Serpent King as *Proto-Oidípous*' objective contrasting with the role of nemesis tasked upon *Proto-Perseús* by the figure every bit of evidence points to as the Bird King. It has already been mentioned that the main characters of this poem are in fact reincarnations — which is the only folklorically accurate plus sound premise for the maintenance of dual narration even after certain Avatars die —, and yet when those individuals develop or even cease their participations one expects new agents to be generated through divine manifestation, as if a god lost his head and three serpents grew out of his neck and assumed entirety as the predominance of a specific trait of his being¹¹⁸; more

why a tree that produced golden apples has now not even leaves, and why a ferryman has to go here and there without rest. He would answer those questions in the return, after the Devil's grandmother hid the lad and drew the responses from her nephew, who was waken up thrice when the old woman grasped his golden hairs and dissuaded him to recount his nightmares: a toad under a stone blocking the passage of water, a mouse that putrefies the roots of a tree preventing it to grow golden apples, and a ferryman who just needs to pass his function to another in order to be free. Having acquired everything he was seeking, the boy made the journey again, telling the guard, doorman, and ferryman before convincing the king that in Hell there was plenty of gold, which settled his fate:

Der habsüchtige König machte sich in aller Eile auf den Weg, und als er zu dem Fluß kam, so winkte er dem Fährmann, der sollte ihn übersetzen. Der Fährmann kam und hieß ihn einsteigen, und als sie an das jenseitige Ufer kamen, gab er ihm die Ruderstange in die Hand, und sprang davon. Der König aber mußte von nun an fahren zur Strafe für seine Sünden.

— *Kinder und Hausmärchen* (1812 A.D.); Jacob & Wilhelm Grimm.

¹¹⁸ While most sources are either not worried with an origin account of the Serpent King or when otherwise proportioning a generic treatment as with any other monster of their mythologies, the Persians attribute

precisely, this is an equivalent requirement for an Aeon such as the Bird King to be included in The Parent's Shadow (J29)¹¹⁹ in the Americas, whose description of a ghost tasking his (two)

Zahāk's transformation into a monster due the possession of *Ahriman's* forces, and the quite recurrent stories of characters reminiscent of the Third World King being decapitated in universal folklore is also tempting of a divine parthenogenesis.

¹¹⁹ This motif somehow left vestiges both in North and South America surviving the widespread variant of the warning bird, where in the Andes the ethnologist Gerardo Reichel-Dolmatoff collected a myth from the Chimilas in his *Mitos y Cuentos de los Indios Chimila* (1945 A.D.) expressing two sons hunting a tapir when their dead father appears and requests them the death of their vicious mother; in the Amazon we have Paul Powlison's account in *Yagua Mythology* (1985 A.D.) of twins witnessing the ghosts of their parents dancing and pleading vengeance over their murder during one of the adventures of the brothers; and in the most stylized north-american variant (The Two young Friends) a rich and beloved lad (Chaske) chose an orphan despised by the tribe (Hake) who lived with his grandmother — *vide*: dual narration requiring Fairy to help Moon — as friend and they became inseparable. Even when the girl whom Chaske fell in love with (Pretty Feather) admired Hake, the former's sorrow was sacrificed for their friendship, and before a marriage would take place both decided to earn war prizes, directing themselves towards the enemies until camping in a thickly wooded creek, where under the danger of a storm they were forced to ignore warnings and meet a stranger by the fire, who sat with them, smoked, and then said:

“Now, my friends, I am not a living man, but the wandering spirit of a once great warrior, who was killed in these woods by the enemy whom you two brave young men are now seeking to make war upon. For years I have been roaming these woods in hopes that I might find some one brave enough to stop and listen to me, but all who have camped here in the past have run away at my approach or fired guns or shot arrows at me. For such cowards as these I have always found a grave. They never returned to their homes. Now I have found two brave men whom I can tell what I want done, and if you accomplish what I tell you to do, you will return home with many horses and some scalps dangling from your belts. Just over this range of hills north of us, a large village is encamped for the winter. In that camp is the man who laid in ambush and shot me, killing me before I could get a chance to defend

children to avenge his death is strikingly similar to the first act of *Hamlet* (~ 1600 A.D. ~); and even though the ancient gatherer of the germanic tale (Saxo Grammaticus) does not refer to any raging spirit plus the fact without a supposed *Amlóða Saga* to settle the matter it is pragmatically preferable to consider Shakespeare's ghost as a fortunate literary coincidence probably derived from François de Belleforest's fifth edition of his translations of Bandello's *Novelle* (1554 A.D.) within *Histoires Tragiques* (1566-1583 A.D.)¹²⁰, it is still undeniable that germanic and italic parallels such as the the vengeance of the brothers *Hróarr* and *Helgi* against the fratricide of their uncle in *Hrólfs Saga Kraka* (14th Century A.D.) and the roman retribution of Lucius Iunius Brutus or even the famous restoration of the king Numitor to the throne of the usurper Amulius by Romulus and Remus in Titus Livius's *Ab Urbe Condita* (1st Century B.C.) are

myself. I want that man's scalp, because he has been the cause of my wanderings for a great many years. Had he killed me on the battlefield my spirit would have at once joined my brothers in the happy hunting grounds, but being killed by a coward, my spirit is doomed to roam until I can find some brave man who will kill this coward and bring me his scalp. This is why I have tried every party who have camped here to listen to me, but as I have said before, they were all cowards. Now, I ask you two brave young men, will you do this for me?"

— Myths and Legends of the Sioux (1916 A.D.); Marie L. McLaughlin.

¹²⁰ *Gesta Danorum* (12th Century A.D.) and *Lejrekrøniken* (12th Century A.D.) not mentioning a ghost does not draw an issue when one remembers they were written with historical intent — and thus prone to delete ghosts from their accounts as much as dragons —, on the other hand the silence of the *Ambales Sage* bears weight if considered its folkloric background, despite of course during the attempt one must ignore the extreme influence that Grammaticus' version held over Scandinavia, where earlier versions of the tale might have abandoned the account of a deceased parent; nevertheless, it is indeed hard to substantiate and believe such motif would have survived thousands of years by the indo-anatolians only to become seemingly extinct through all branches and ending abruptly under the northern germanics as recently as the 16th Century.

traceable to an indo-european myth of twins seeking vengeance on their uncle for the death of the former king their father. If the premises are correct, and the Sun stays in the Upper Heaven¹²¹ until his task is given by the Bird King to descend to the Lower Heaven to avenge his father's (Sky Father's) death while the Moon stays in the Lower Underworld until claimed by the Serpent King (due the Sea Sage's promise) and forced to ascend to the Upper Underworld to work as slave, then we have the famous account of the labours and flight, together with the encounter of the Divine Twins. The strong though egocentric child often linked to bears and giants who performs the literal herculean tasks before marrying a princess in Strong Hans (ATU 650A) and the weak though humble lad who serves and accepts the tasks of a terrible monster in order to save his beloved in Magic Flight (ATU 313; L72) meet each other¹²², this

¹²¹ The Five Worlds are discussed in the section.

¹²² Hartland mentions the *Zeitschrift für Volkskunde* as source for a lithuanian variant of Strong Hans known as Strong Hans and Strong Peter wherein a queen gives birth to twins, one with golden hair and a star at his forehead, whereas the other has silver hair and a "silver star". Once a witch sent two serpents to kill the golden child, but he strangled both with his bare hands; in a second attempt she commanded a monster to kill him, but an angel told the boy to bath at a brook and anoint himself with an ointment which he gives him invulnerability, allowing him to overcome the monster before initiating a journey. In his adventures he killed a twelve-headed dragon in the same herculean manner: dipping arrows at the poisonous blood; afterwards he rescued a princess, but in order to continue married to her he should complete tasks requested by her father — identical to the one's of *Hēraklēs* —; one in particular (the theft of the golden apples in the Underworld) seizes him in alarm for witnessing his brother and the latter's wife being tortured upon a rock. Strong Peter had fared the same as *Thēseús* with the Minotaur, and once the husband of a princess and ruling as king, various neighbouring peoples challenged his supremacy — *specially the amazons* —, to which Peter answered selling his wife to the Devil for help, until he dismantled himself with the decision and changed his mind to part towards to the Underworld and retain his wife — without success. Despite the obvious classical and christian influence in the tale — already remarked by Hartland —, the evidence brought by this introduction conforms to its antiquity.

is inevitable and only possible through their own labours; if Hans is forced to go to the Underworld and capture an infernal beast alive, so necessarily those “simple” tasks of the cannibal’s servant such as bringing some eggs from bird’s nest at the top of a tree should be interpreted as originally referring to the eggs of titanic creatures at the top of the World Tree, and thus when a Twin descends whilst the other ascends the Levels of Creation their encounter would be reached in the Middle World; it is with comparable simple ratiocinations the present author is convinced even children of remote times could tell long pieces of those stories.

A consequence of this mnemonic storytelling is the general though not by rule simultaneous production of motifs¹²³; which despite the efforts of folklorists still are a loose term for an indivisible unit of folktale.

Premise: a Motif is an essential point in a chain of events, composed of three pieces of information: mean (i), intention (a), and cause (u), whose union moves, explains, and leads the plot, laying between those points a silent interjection, as if a character in World A who is said to be in World B in the next Motif forced us to assume his transition from World A to B; plus: the means he did so must be in accordance with other Motifs; thus, if the Moon was directed — in the passive voice — to the Upper Underworld it just expresses that the circumstances involving *Proto-Oidípous* are unique — indeed in this case he is devoured by a fish before reaching the Island of the Underworld¹²⁴ —, and not susceptible to be considered in dual narration — that is: the poem does not require the novelty of the Sun eating a creature tautegorically opposite to a fish before reaching the Palace of Heaven, as the geography, traits, and conditions for one to venture in the Levels of Creation would have already been presented beforehand. Furthermore, this non-arbitrary scheme is in accordance with the traditional oral performance, not supporting laterality — that is: the assumed performance of simultaneous

¹²³ The timeline is discussed in the section.

¹²⁴ The episode is discussed in the section.

actions without dedicated descriptive endorsement — and the multifunctionality of its actors by always electing a certain figure to hold protagonism.

Now, being most essentials of the structural unit presented, one may advance the proposal of a rhythm of its own. In *The Devil with the three golden Hairs* the hero performs labours and is sent to the lord of the Underworld — as expected of a wider chronological version of the *Magic Flight* (ATU 313; L72)¹²⁵ — already with the intention to earn the hand of his *fiancée*, but in proper tales narrating tiny objects becoming titanic obstacles such as *The Master-Maid*¹²⁶

¹²⁵ The connection of *The Devil with the three golden Hairs* (ATU 461; K160) with *The Magic Flight* (ATU 313; L72) is clearer by the help of an infernal maiden in a serbian variant known as *Thre Three Beggars* [through Andrew Lang's *Violet Fairy Book* (1901 A.D.)] in which a greedy merchant was about to let his dogs upon three beggars when his daughter convinced him of the contrary and accepted the poor inside their house this night, but the beggars did not forgive her father and named the seventh son born in a near village as destined to earn all the fortune of the merchant, who hearing this from his daughter set to the village, bought the baby, and threw him out of a precipice; nevertheless, other merchants found the boy alive and told the avaricious man, who put hands on the baby again by dispensing the debt of those who found him, and this time put him inside a barrel and directed it to the sea, only for monks to find the boy and adopt him. After a considerable time the merchant visits the monks, discovers the boy, convinces again them to care for him, and tasks him with the wicked letter — *which this time is intercepted by the three beggars* — responsible nevertheless for the marriage of his daughter with his enemy at the end. His next attempt was to ask his son-in-law to visit the Serpent King at the end of the world, where he should to collect the twelve-year-old rent of the castle and ask what happened to the twelve ships of the merchant that sailed there three years ago. During his journey the youth met an oak, a ferryman, and a whale, all questioning how much time they should wait to be freed, and inside the castle of the Serpent King he found a beautiful girl who hid him and helped his mission by asking the monster the exact same questions, which liberated those whom he met, furnished him with the twelve ships imprisoned inside the whale, and led the merchant to complain in front of the Serpent King before being trapped as the ferryman.

¹²⁶ In the myth of *Master-Maid* a boy who serves a giant disobeys him and enters three forbidden rooms where in each a cauldron received his lock of hair and went from copper, silver, to gold, until in the fourth

[through Abjornsen's and Möe's *Norske Folkeeventyr* (1841 A.D.)] and The Battle of the Birds¹²⁷ [through John Francis Campbell's *Popular Tales of the West Highlands* (1860 A.D.)]

room he meets the Master-Maid, who will help him with the impossible tasks his master has laid upon him. When he had to clean the multiplying dirt of a stable she told him how easy it should be once the pitchfork was turned round and worked with the handle; when he had to retrieve the giant's fire-spewing horse in the mountain-side how tame the creature would be once the certain bridle was set on its jaws; and when the lad had to collect taxes for the giant in the underground how boring it was when she instructed him to ask for everything he could carry. As the giant knew no one would survive any of tasks without the aid of the Master-Maid, he left her to boil a cauldron and kill their servant, only for time to be in the advantage of the pair to prepare three drops of blood and start fleeing while the sleeping giant asked thrice whether the cauldron was ready and thrice the blood drops answered to wait a little longer. Anyhow, the giant's patience exhausted, and the Magic Flight (ATU 313; L72) began, with titanic beings being summoned to pursue the pair, who threw a lump of salt to become a mountain and drops of a flask to fill the same ocean that had been sucked by one of them previously. Thence following the motif of the Forgotten Bride (D2003; L100B) and Chaste Sorceress (D2006; L100C).

¹²⁷ In the myth of The Battle of the Birds during a wrestling of every type of creature, the king's son saves a raven from a serpent, and in retribution is carried on its wings to receive luxury, but it happens a day that the raven is transformed into a lad and wants the prince to repeat his station at the plentiful houses, though not loosing the bundle he now received until he were in the place he most wished to dwell. When he loosed the bundle the prince saw a beautiful castle spring from it, and remorse filled his mind plus the possibility of renovating his chance, which was just what a giant offered to him if he disposed of a future son who completes the age of seven years. Having promised his offspring and witnessed the giant accomplishing the task and going away, the prince opened the bundle again, entered the castle, and married the most handsome maiden he had ever seen. Seven years later the giant comes for the child, and after some comic attempts of the queen to save her son by dispensing boys of equal age to the monster before they are brutally murdered in the latter's rage, the royal offspring is conceded. Being considered now his own son after many years, the giant proposes to the kid marriage with one of his three daughters, but when the youngest is chosen, he is so enraged that he forces the king's son to perform three tasks: clean the dung of a hundred

the protagonist either serves the cannibal overlord for a certain period before meeting the maiden or only learns of her existence when immediately brought by force to the eldritch domain; this remark is important because those tales are: •¹ specialized in ATU 313 / L72; •² under indo-european geographical influence; and •³ in accordance with the requirement of *Proto-Oidípous* entering the Underworld solely for his penitence by not challenging the premise that the hero subjugates himself to serve the monstrous king without acknowledging a captive woman. As result one observes the formula “prompt > limit > redraw”; the main character of a scene is guided by a goal or natural constant (prompt), but due the adversity of chance (limit) either the goal / constant is replaced, no longer achievable, or manifested differently than expected (redraw).

Moon’s penitence has its causal precedents, but it is motivated by his character or simply the negative counterparts of the Sun — that is: loneliness, morbidity, despair, *et cetera* — before

cattle in a byre, thatch the byre with birds, and take the eggs of a magpie on its nest at a tree. With the help of the giant’s daughter the labours are finished, and then she warns:

“Now,” says she, “thou wilt go home with the eggs quickly, and thou wilt get me to marry to-night if thou canst know me. I and my two sisters will be arrayed in the same garments, and made like each other, but look at me when my father says, Go to thy wife, king’s son ; and thou wilt see a hand without a little finger.”

— Popular Tales of the West Highlands (1860 A.D.); Campbell.

Then occurs the typical scene of the Magic Flight (ATU 313; L72) with its own traces: the *fiancée* uses pieces of apples to trick the host; the persecution begins; the magic objects are a tree twig that turns into a forest, a splinter of gray stone that turns into fields and fields of the same material, and a bladder of water that turns into a extensive loch; and the persecutor (the giant himself) dies drowned. Henceforth the king’s son is warned by his helper to announce his marriage with her in his castle and let nothing kiss him before an old hound recognizes and kisses him and he forgets the *fiancée*; the giant’s daughter starts driving people mad until she enters the castle and during a feast the prince remembers her.

starting his service under the Serpent King (prompt), but during his station at the Island of the Underworld the deity feels uneasy when meeting his beautiful sister Night (limit), what encourages him seek marriage and end his penitence (redraw); thence one may continue the application of the formula with the respective common scenes of the tale type and see the invisible by himself before applying the mentioned structural remarks on the previous Motifs:

1. Cause of serving the Serpent King (u) through the mean of ... (i) because of the intention to repent (a) [prompt]
2. Cause of discovering Night as obliged captive (u) through the mean of ... (i) because of the intention to ... [limit]¹²⁸
3. Cause of proposing marriage with Night (u) through the mean of the completion of labours (i) because of the intention to flee from the Underworld (a) [redraw]

Now a new prompt is produced: the first impossible labour. Both in *The Battle of the Birds* and in *The Master-Maid* it is said to be about cleaning a stable; found in the tasks of *Hēraklēs* plus being the obvious equivalent of the first challenge of *Iásōn* to yoke fire-breathing oxen in *Argonautiká* (3rd Century B.C.). The verdict is that such request revolved originally around the expulsion of a Great Auroch of the Underworld — of the same race fighting a Great Serpent at the start of Magic Object (ATU 560; K33H) — from the Golden Gardens of the Serpent King by taming it through a spell given to the Moon, even though in reality the spell was meant by the Usuper to enrage the beast and lead the Twin to his death; the reason of such proposal being the connection with those myths with Hamlet, The Devil with the three golden Hairs, and *Bellerophōn*. The scene in Shakespeare's play in which the prince of Denmark is

¹²⁸ The scene could well be the similar to the one in *The Master-Maid* involving the global motif of The Forbidden Chamber (C611; K188), but without analysing a systematic web of connections and requirements drawn from other Motifs the matter stays ambiguous.

ordered by his uncle Claudius to send a wicked letter containing the order of his murder to the king of England is found in the same form in *Gesta Danorum* (12th Century A.D.), and more archaically in fairytales akin to The Three Beggars that are chronologically related to ATU 313 / L72 beyond to include other agents responsible for the alteration of the content — generally three / seven thieves, beggars, and even *dwarfs* —; however, The Encrypted Message (M39A6D) may be found in the western literature since *Hómēros’ Iliás* (8th Century B.C.), wherein the famous *Bellerophôn* was sent by king *Proïtos* to the latter’s father-in-law — also a king — with sealed tokens in a tablet demanding his end before the new executioner fears the wrath of the gods for the idea of murdering a guest and then devises three seemingly absurd labours: slaying the Chimera, defeating the *Sólymoi*, and overpowering the Amazons; but despite the fact that no mention of a tamed beast exists in the homeric description, sources as old as *Hēsíodos’ Theogonía* (8th Century B.C.) and *Píndaros’* poems (5th Century B.C.) assert the acquisition of the mythical pegasus by *Bellerophôn* — *generally through a charm* — and the aid given by the winged horse in his challenges — that is: the taming of pegasus was the true first task of the greek hero, as expected of ancient figures linked to *Proto-Oidípous* in the european tradition, to whom the innovation of farming must have produced the following chain in fairytales: “taming and expulsion of auroch in king’s garden through disgraceful charm > taming and expulsion of cattle from king’s field > expulsion of cattle from king’s stable > expulsion of (cattle’s) dung from king’s stable”.

In what regards the second step (limit), the wicked spell is not understood by the Moon, but its nature is revealed by the intervention of secondary agents — the six dwarfs. A long argument could be made linking *Proto-Oidípous* to the Seven Sages and those to dwarfs using works such as *Odysséia* (8th Century B.C.) and plenty of other myths, but it is already sufficient remembering its counterpart in the Sun’s labours. As Moon was forced to tame and expell the Great Auroch of the Underworld from the Golden Gardens in the manner of a true *Thēseús* his

twin must have confronted something equivalent but opposite in Heaven, supposedly not required to wear / bear an enchantment and necessarily disturbed by six giants.

Again, one finds the expected samples in actual oral tradition: the eurasiatic variant of The Big Competitors (I87A) and The Strong Competitors (ATU 650B; I87B) wherein a character who is self-proclaimed to be the largest or strongest (Sun) is made tiny / weak in comparison with strangers is famous in areas such as the Caucasus, where variants often portray them as seven giants who cause the contender flee and hide in an obscure place by the help of a lame or disfigured figure¹²⁹ (Moon), who distracts or drives away the titanic pursuers. It is impressive when one sees predictions of such specific scenarios arrive in reality already adopted by many nations, but surely a more memorable feat is the realization of their almost independence of their storytellers; those tales are separated for thousands of years from their original forms, stretched, compressed, robbed, garnished, amalgamated, and diffused, and yet the story survives the records of men because it is imprinted in Man. In accordance:

4. Cause of being tasked to lead the Great Auroch away (u) through the mean of a (disgraceful) charm (i) because of the intention to clean the Golden Gardens (a) [prompt]
5. Cause of changed charm (u) through the intervention of six dwarfs (i) because of the compashiom earned by Moon (a) [limit]
6. Cause of leading the Great Auroch away (u) through the mean of a (changed) charm (i) because of the intention to clean the Golden Gardens (a) [redraw]

¹²⁹ In *Uzdiat Dalgat's Geroičeskij Epos Čečencev i Ingušej* (1972 A.D.) some versions include the figure as a giant as well, who hides the proud wrestler in his bosom, pants, or even between his teeth. It is possible the Sun hid inside the giant beast of his labour as the Moon had not yet met him in the narrative.

As for the third trio, it is almost problematic. Both the Battle of the Birds and the Master-Maid replaced their original second tasks for alternative versions of other labours, with the former tale reduplicating its third task — being about plucking feathers to fill a barn — while the latter the first — a clear argonautic cognate in its fetching of a fire-spewing horse with a bridle —; worse, *Iásōn* has to sow a field with a dragon's teeth, a prelude of his third labour: tricking the dragon to sleep. This interchange or even repetition of tasks anyhow is of expected behaviour, more than coinciding with the alternation of worlds imposed upon the Divine Twins — the same which led to their encounter. If the Serpent King wishes to dispatch the Moon from the Underworld, he will send him far away — above the clouds themselves — where his opposite self just accomplished his first labour, and likewise, if the Serpent King did wish the same for the Sun, he sent him far away beneath the ground where his deformed copy just solved other impossible task. This would explain why the recovery of beasts in hell by the protagonist of Strong Hans (ATU 650A) is not commonly set as the first request of the hero, for the tale is typically of Proto-*Perseús* and thus forces one to admit the reappearance of the Great Auroch of the Underworld as the second labour of the Sun, and consequently the opposite equivalent of Moon's challenge as well, which must have been an act involving the Great Lion of Heaven¹³⁰ confronted by the original *Hēraklēs*; further, its middle-point can be assigned as when the Divine Twins briefly meet, and the exchange of information between them about the creatures they faced important in the alteration of the natural result of their enterprises:

7. Cause of being tasked to ... [Great Lion of Heaven] (u) through the mean of ... (i) because of the intention to ... (a) [prompt]
8. Cause of ... [Sun and Moon encounter in the Middle World] (u) through the mean of ... (i) because of the intention to ... (a) [limit]

¹³⁰ The Great Beasts are discussed in the section.

9. Cause of ... [completion of task related to Great Lion of Heaven by Moon] (u)
through the mean of ... (i) because of the intention to ... (a) [redraw]

The trio of the last labour, however, demands the Twins to venture in the most distant worlds from one another; this is manifested in the demand to collect taxes in a far land in The Master-Maid, beyond of the mention of robbing dragons and birds in *Argonautiká* (3rd Century B.C.) and The Battle of the Birds respectively. This time when the Sun is directed to the Lower Underworld and the Moon to the Upper Heaven may be when the Life Token (E761) occurs, and yet in another dialogue that somehow alters their premeditated result:

10. Cause of being tasked to ... [Great Bird of Heaven] (u) through the mean of ... (i)
because of the intention to ... (a) [prompt]
11. Cause of ... [Sun and Moon encounter in the Middle World] (u) through the mean
of ... [life token?] (i) because of the intention to ... (a) [limit]
12. Cause of ... [completion of task related to Great Bird of Heaven by Moon] (u)
through the mean of ... (i) because of the intention to ... (a) [redraw]

Afterwards we have the global motif of The Bride Choosing (H62.1-H161-H324; K37):

13. Cause of bride choosing (u) through the mean of forcing Night to summon copies
of herself¹³¹ (i) because of the intention to annul the marriage (a) [prompt]

¹³¹ In opposition of Moon's shape-shifting powers it is inferred Night possesses the hability of reality manipulation, such as summoning whatever she may desire from the darkness or modelling outer matter in accordance. The logic is also useful with the Sun, whose powers must be opposite of Moon's one's in another way — that is: rather than manifesting change in his body, the Sun manifests perfection, and such inalteration necessarily implies indestructibility and unlimited strength, as evidenced by *Hēraklēs*, Strong Hans, and other common dragon/giant-slayers. Also important to notice is that if correct, the reasoning would raise the question whether Moon was resurrected directly by Sun's or indirectly by Dawn's powers (external perfection?) in Blood Brothers (ATU 303; K93).

14. Cause of Night's interference (u) through the mean of cutting out one finger (i)
because of the intention to direct Moon to her (a) [limit]
15. Cause of Serpent King bidding them to stay longer (u) through the mean of ... (i)
because of the intention to annul the marriage (a) [redraw]



King Kojata guessing the real bride [1892; Lang]

We have already seen how, before obtaining his bride, the hero has to perform certain tasks. Sometimes, however, he has to recognise her among several girls, all dressed alike, or alike in appearance. In some cases she warns him of this beforehand, and tells him how he is to recognise her; she will make some slight sign, or, as in a Danish story, she will pinch him, or she will have some small peculiarity in her dress. Other stories make the recognition depend on some accident which has happened to the girl before — the losing of a finger or toe joint (as in a group of stories which will be discussed later); while in some, an insect which has promised to help the hero alights at the psychological moment on her face. In this act of choice thus elaborated there is the relic of a primitive marriage ceremony, and one which still survives in some parts of Europe. In Transylvania the bride and two other women hide behind a curtain, and the man has to guess which is the bride — all three

trying to confuse him. At peasant weddings in Lorraine the bride and three girls are all dressed alike, so as to make recognition difficult. If the bridegroom guesses right at first, he dances with the bride all night ; otherwise he must make the other girls his partners. Sometimes, as in Abyssinia, at the marriage of a princess, her sister is dressed exactly as she is; elsewhere, the bride is surrounded by several girls (Zulus, the people of Celebes, Malays, Egyptians). These, as well as the folk-tale incident of the recognition of the bride, point back to a primitive practice of hiding her among others of her own sex, so as to make it difficult for the man to obtain her; not as a task, however, but in reality as a ceremony to lessen the unknown dangers which to the primitive mind were supposed to lurk in marriage. The modern custom of providing the bride with a troop of bridesmaids is a relic of this primitive ceremony.

— The Childhood of Fiction, a Study of Folk Tales and Primitive Thought (1905 A.D.); MacCulloch.

For the reason the famous scene in King Kojata [through Hermann Klefte's *Märchensaal* (1845 A.D.)]¹³² must have been concluded originally through the chopping off of a finger

¹³² Similarly to The Battle of the Birds, we have a father promising his child to a monster, but when he grew we have an account reminiscent of the acquisition of the clothes of the Swan Maiden (K24), who meets the protagonist and leads him to the Underworld where her father reigns; there he must perform three tasks: the building of a castle — *vide*: same task in Magic Object (ATU 560; K33H) —, the election of Hyacinthia midst her 29 identical sisters, and the production a pair of boots before a candle is completely burnt. The first task is completely made by Hyacinthia, the second is aided by a fly on her left cheek, and the third is left unfinished as the proper flight starts and the magician's daughter transforms herself, her lover, and the

exactly as in *The Battle of the Birds* due the theme of mutilation as explored henceforth, likewise one is led to conclude *The Answering Objects* (D1611) seen in *The Master-Maid* have been faithfully preserved as three blood droplets¹³³:

16. Cause of Serpent King's first head's intervention (u) through the mean of suspicious silence (i) because of the intention to ascertain the whereabouts of Moon and Night (a) [prompt]
17. Cause of first blood token's personification (u) through the mean of response activation (i) because of the intention to delay the discovery of the flight of Moon and Night (a) [limit]
18. Cause of Serpent King's first head's retirement (u) through the mean of receiving an answer (i) because of the intention to calm doubts regarding the whereabouts of Moon and Night (a) [redraw]
19. Cause of Serpent King's second head's intervention (u) through the mean of suspicious silence (i) because of the intention to ascertain the whereabouts of Moon and Night (a) [prompt]
20. Cause of second blood token's personification (u) through the mean of response activation (i) because of the intention to delay the discovery of the flight of Moon and Night (a) [limit]
21. Cause of Serpent King's second head's retirement (u) through the mean of receiving an answer (i) because of the intention to calm doubts regarding the whereabouts of Moon and Night (a) [redraw]

horse in a thick forest, then again herself into a church, the youth into a monk and the horse into a belfry; being finally followed by *The Forgotten Bride* (D2003; L100B) as a white milestone.

¹³³ *Vide*: three droplets of saliva made before the flight by the maiden of Sea Tsar and Vasilisa collected by Aleksander Afanasjev in *Narodnye Russkie Skazki* (1859 A.D.), which is closely related to King Kojata.

22. Cause of Serpent King's third head's intervention (u) through the mean of suspicious silence (i) because of the intention to ascertain the whereabouts of Moon and Night (a) [prompt]
23. Cause of third blood token's personification (u) through the mean of response activation (i) because of the intention to delay the discovery of the flight of Moon and Night (a) [limit]
24. Cause of Serpent King's third head's retirement (u) through the mean of receiving an answer (i) because of the intention to calm doubts regarding the whereabouts of Moon and Night (a) [redraw]

When Night's trick wears out and the Serpent King discovers their absence, the chasing begins, and in accordance with the European tendency of fairytales linking the persecution to subordinates and a global in general attributing cannibalism or animalism — often canine or large feline features — to those pursuers there is no difficulty in recognizing them as giant cynocephalies¹³⁴, and further in accordance with the structural limits of the poem a trio should not contain more than a monster, who in his turn is hindered by his respective magic obstacle. Those barriers are by rule three, and mundane objects of easy acquaintance most commonly transformed into a thicket, a field of sharp objects, and a large body of water — in order — that somehow resemble their previous forms; thus a flexible-related object such as a comb or brush (L72A) will become the forest, the sharp-related object such as a whetstone or needle (L72B) will become the field, and a container-related object comparable to a bottle or soup the body of water (L72K). What is interesting is that the archaic variant in the *Argonautiká* (3rd Century B.C.) of the sorceress *Mēdeia* murdering and throwing the pieces of her brother to distract *Aiētēs'* pursuit more than coincides with Melanesian samples of female characters mutilating

¹³⁴ The Four Werewolves of the Serpent King are discussed in the Section.

her companions during marine persecutions and the coherent african myths of chasing animals being stopped in front of food exposed by the fugitives¹³⁵. The matter indeed is obvious: if cannibals are the pursuers, the only tautegorical mean to lessen their trespassing is the abandonment of one's own body. The webs of thought demand that the comb must have been originally a hair string, the razor a fingernail, and the drinking of an ocean the tautegorical manifestation of a cannibal flavouring Moon's blood. The pair flees, and under the danger of being caught Night tells Proto-*Oidípous* to sacrifice parts of himself for distraction; firstly a hair string becomes a forest to stop a cynocephaly, secondly a fingernail turns into a giant field of sharp canyons and mountains that block the other beast, and thirdly a piece of his own flesh is to be cast upon the sea of the Island of the Underworld, in which the reaction of the Moon was probably ignored by Night, who might have decided to mutilate her "lover" herself and allow his flesh to plunge into the sea until it became red and the third monster let them escape:

25. Cause of first cynocephaly's persecution (u) through the mean of Serpent King's summoning (i) because of the intention to devour Moon and capture Night (a) [prompt]

26. Cause of first magic obstacle as hair shape-shifted into a forest (u) through the mean of Night's first intervention (i) because of the intention to hinder the cynocephaly (a) [limit]

27. Cause of first cynocephaly's impairment (u) through the mean of the thickness of the forest (i) because of the intention to lessen the aim to devour Moon and capture Night (a) [redraw]

¹³⁵ Berëzkin has explored this argument of ATU 313 / L72 in *Afrika, Migracy, Mifologija* (2013 A.D.) that contributed to his dating of the myth between 60000 B.C. and 30000 B.C.

28. Cause of second cynocephaly's persecution (u) through the mean of Serpent King's summoning (i) because of the intention to devour Moon and capture Night (a) [prompt]
29. Cause of second magic obstacle as fingernail shape-shifted into fields of giant nails (u) through the mean of Night's second intervention (i) because of the intention to hinder the cynocephaly (a) [limit]
30. Cause of second cynocephaly's impairment (u) through the mean of the sharpness of the fields (i) because of the intention to lessen the aim to devour Moon and capture Night (a) [redraw]
31. Cause of third cynocephaly's persecution (u) through the mean of Serpent King's summoning (i) because of the intention to devour Moon and capture Night (a) [prompt]
32. Cause of third magic obstacle as flesh shape-shifting a sea blood (u) through the mean of Night's third intervention (i) because of the intention to hinder the cynocephaly (a) [limit]
33. Cause of third cynocephaly's impairment (u) through the mean of the tastiness of the sea (i) because of the intention to lessen the aim to devour Moon and capture Night (a) [redraw]

Finally the last trio forces one to remember many traits, such as other types of objects in the stature of stones, soaps, and boxes, that have the tendency to include mountains as barriers when introduced — sufficiently suspicious to advance the proposal of an insertion of a later motif: when the “gate” of the Underworld closes. Compare the southern african tale collected by Toni von Held in *Märchen und Sagen der afrikanischen Neger* (1904 A.D.) showing a girl being persecuted by a lion while throwing magic obstacles and finally getting rid of it through a crushing mountain with the japanese *Kojiki* (712 A.D.), that informs of the god *Izanaki*, who

descends to the Underworld in order to retrieve his sister *Izanami*, but once there the deity breaks the pleading of not looking into her face and flees from demons while throwing magic objects; finally sealing the entrance to the Underworld with a titanic stone. The hellish horizon that opens and closes crushing / trapping the pursuers is nothing more, nothing less, than the same fish responsible for the Deluge already hinted by mediterranean fairytales. The biblical episode of *Yōnah* being swallowed by a big aquatic creature is well known: avoiding God, the prophet was suffocated by the storm of the former's anger, until the seamen threw him out of the ship and he was finally engulfed by the beast, wherein he stayed for three days — *the exact parallel to the period of invisibility of the Moon before reinitiating its cycle* — until he repents and God saves him, but african versions of The Chthonic Swallowing (K8A) collected by Frobenius in *Das Zeitalter der Sonnengottes* (1904 A.D.) are as much as marvellous — even though generally treating the giant animal as terrestrial — not only for sometimes asserting inside the creature lies a village or even an entire world, but due the connection with american versions registered by anthropologist Franz Boaz in British Columbia: in the Myth of Kamakajaku¹³⁶ a

¹³⁶ The episode reported within the myth itself:

Und die Sonne sagte: „Steh mir nicht im Wege, du wirst sonst plötzlich sterben; stelle dich auf meine rechte Seite“, — sagte er (die Sonne männlich gedacht). Und er stellte sich zur Seite bis die Sonne emporgestiegen war und dann folgte er ihr; und die beiden stiegen am Himmel empor (Sonnenaufstieg) und kamen endlich am Dorf der Sonnenkinder an. Und er (die Sonne) sagte: „Warte hier“, sagte er; so stand er denn mit ihm stille und blieb bei den Kindern und Großkindern und die Sonne ging fort (Sonnenmittagswohnung). Und Kamakajaku stand; und sie fragten ihn: „Von wo seid ihr hierher gekommen?“ Und er sagte: „Von der Erde; ich wohnte an meinem Orte und ich tauchte in das Salzwasser und ein großer Fisch verschlang mich und so bin ich zu eurem guten Orte gekommen.“ So blieben sie beieinander; und sie aßen nur rohe Nahrung, diese Menschen hier oben; und er zeigte ihnen

man is devoured by a giant fish before meeting the Sun and becoming his companion while the Myth of Asdiwal tells how the protagonist — *who has been recently resurrected* — is trapped on a rock midst the ocean after disturbing the hunt of his brothers-in-law until the Sun — who is his father — presents him with wings¹³⁷; relatedness with The Blood Brothers (ATU 303; K93) and traces of The Magic Object (ATU 560; K33H) can only be explained under the premise that the Island of the Underworld is contained inside the Fish of the Underworld, wherein Moon and Night escape but later on Proto-*Oidípous* — either within the beast or by the wider Land of the Dead — is trapped and killed by the Witch before being resurrected by the Sun (ATU 327F; L42I1) and turned into his blood brother to confront the Cynocephalies:

34. Cause of fourth cynocephaly's persecution (u) through the mean of of Serpent King's summoning (i) because of the intention to devour Moon and capture Night (a) [prompt]

das Feuer, sodaß sie gekochte Nahrung verspeisen konnten (Feuer entzünden; verschobenes Motiv).

— Das Zeitalter des Sonnengottes (1904 A.D.); Frobenius.

¹³⁷ The described event occurs in the version published in 1912, with the 1902 version only mentioning Asdiwal repeating a song taught by the Sun before being invited to an underground realm of mice, and the first recorded version lacks any intervention whatsoever, with Asdiwal simply transforming into a bird:

Als das Wasser mit der kommenden Fluth zu steigen begann, bemerkte Asi'wa bald, dass es die Felsen bedecken werde. Da klemmte er seinen Bogen in einen Spalt des Felsens, verwandelte sich in einen Vogel und setzte sich oben darauf. Als das Wasser noch höher stieg, befestigte er einen Pfeil an dem Bogen und setzte sich auf den Pfeil. Als das Wasser noch weiter stieg, befestigte er einen zweiten Pfeil an dem ersten und setzte sich darauf. So fuhr er fort, bis die Felsen wieder trocken waren. Dann nahm er seine natürliche Gestalt wieder an und legte sich schlafen.

— Indianische Sagen von der Nord-Pazifischen Küste Amerikas (1895 A.D.); Boaz.

35. Cause of closing the mouth of the Fish of the Underworld (u) through the mean of Night's fourth intervention (i) because of the intention to hinder the cynocephaly (a) [limit]

36. Cause of fourth cynocephaly's impairment (u) through the mean of being trapped by the mouth of the Fish of the Underworld (i) because of the intention to lessen the aim to devour Moon and capture Night (a) [redraw]

Thus ATU 313 / L72 ends, and naturally there rest theoretical questions — now arranged into three main doubts: •¹ the rigor of Prompt, Limit, and Redraw; •² the relation of Motif and Intersection; and •³ the parallelism under dual narration. Starting with Motifs 16, 19, and 22, there should be no doubt they are Prompts due the tendence or obvious consequence of Serpent King's suspicion regarding the whereabouts of Moon and Night; he wishes to confirm his suppositions but is interrupted by the Limits of blood droplets (17, 20, 23), that hinder the premeditated results; and by necessity Motifs 18, 21, and 24 are Redraws. Regarding the second point: before Motif 16 happens, it would have been expected under a superficial analysis Motif 15 to inform of Moon's and Night's decision to escape, but nothing in resemblance appears. In challenge, one should remember the previous definitions of the most basic structural units to understand the case: even if justified a Motif as an essential and active plot device in a triangular chain of Prompt-Limit-Redraw there is still no requirement for an Intersection to be optional; actually, the latter is involved in necessary facts or presuppositions of a sentence as much as with spurious facts or poetic freedoms in such a way that if a Motif expresses the conditions (i), reasons (a), and effects (u) of how (i) / why (a) / why (u) a fact is linked to our protagonists fleeing from an eldritch overlord, then it is sided next to the untold Intersection of them doing so. As for the predicative power of dual narration the matter is to be approached carefully and extensively — too much for this short introduction, whose author reaches scratches. Of the safe assertions is that there was an episode unfortunately forgotten by the indo-european nations

now referred to as The Magic Persecution told simultaneously with its famous counterpart and specifying the trials performed by the Sun to free his sister Dawn; the story survived up to modern times at least in the Americas, where tales akin to some versions of the Myth of Asdiwal narrate how a youth reaches the upper world and challenges the Sun or an equivalent heavenly overlord for his daughter's hand under the execution of supernatural labours (K27N). Also important to remark is the existence of parallel — though maybe not simultaneous — tasks performed by Dawn and Night, whose folkloric evidence suffered under indo-european patriarchalism — being scanty in *Mythen* though productive in *Märchen*¹³⁸.

§ 3.7 The Father of Bards...

Correspondences are now too extraordinary to ignore the Sun's trauma. The titles *Die Zwillingsage und die Karuwär*¹³⁹ [through Nimuendaju's *Sagen der Temb -Indianer* (1915

¹³⁸ Ignoring the cleaning tasks performed in variants of the Magic Flight (ATU 313; L72), the motif of the *fiancée* buying her time with the sleeping husband (D.2006.1.4) in Animal Bridegroom (ATU 425A) is equivalent with the labours of their pretendants; plus, as in the classical East of the Sun and West of the Moon the heroine concedes three objects for her reencounter — which are easily connected with the Labours of *H rakl s* such as the exchange of a golden apple to the task of stealing the golden apples of the *Hesper des*, and all the three in general to the request of the daughter of *Eurysthe s* to take the belt of the queen of the amazons —, so does *I s n* finish three missions for the same prize. With this stream of thought we can exclude the occurrence of the switching of penances (Q521.5) in the Eleventh Labour of *H rakl s* with * tlas* and in the The Devil with the three golden Hairs (ATU 461) between the antagonist and the ferryman, associating it with another narrative portion of the paleolithic poem.

¹³⁹ In the myth a *woman who sprang out of a tree* can be found in an account similar to a scene collected by Roth: the unborn child influences his mother to find her husband until she is hurt in the way — in this case by a wasp — and the boy is vexed in the womb as his mother is led to the house of Myk ra, where she passes the night and becomes pregnant again. Next day she reaches the house of the jaguars, where an old

she-jaguar hides her from her upcoming sons, who nevertheless find the guest and rip the twins out of her (transformed roe deer) body. The old woman wishes to cook the uncovered babies, but after failed attempts in doing so she ends up raising them, or at least until they learn the truth from a bird during a hunt, for thenceforth the old she-jaguar has her face tormented by wasps, and when the brothers grew they took part in a hunt with the jaguars, arriving at a stream where the Divine Twins arranged a trap in the form a footbridge over the water full of mortal beasts and convinced next morning the jaguars to attempt reach the other margin to be engulfed by aquatic monsters. In the event, the twins confronted *a giant fish that swallowed the son of Myküra before he was resurrected by his brother* — vide: Chthonic Swallowing (K8A) and Blood Brothers (ATU 303; K93):

Mairayra verwandelte sich nun in eine Tokandira-Ameise, lief in das Haus des Azan und sammelte dort sorgfältig alle zerstreuten Gräten und Reste des Surubi. Er setzte sie wieder zusammen, wickelte das Skelett in ein Blatt ein und blies es an: da stand Mykurayra wieder auf und fragte: — „Ich habe wohl lange geschlafen?“ — „Nein, Azäü hatte dich getötet und gegessen,“ — antwortete Mairayra, — „aber, damit du künftig mein rechter Gefährte sein kannst, habe ich dich nun so gemacht, daß du nicht mehr stirbst, so wie ich selbst!“

— Sagen der Temb -Indianer (1915 A.D.); Nimuendaju.

The story follows with the encounter of the Divine Twins with their father.

A.D.)) and *Tiri e Karu*¹⁴⁰[through Barbosa Rodrigues' *Poranduba Amazonense* (1890 A.D.)] reinforce the motif of the Divine Twins trapping the Four Cynocephalies¹⁴¹ of the Serpent King

¹⁴⁰ In the myth a woman falls in love with a *tree* that in reality is a man whom she forces into marriage. One day the man is killed a tiger before being resurrected by his wife recollecting his pieces, but his face is incomplete, which makes the husband flee and warn his woman to not look back, what she does and arrives at the house of the tigers, where similar events told Roth and Nimuendaju occur — except the scene of collecting ants from someone's head, that is worth of transcribing due the fact that it asserts the number of tigers as four and the fourth with four eyes and impetus to notice tricks:

Obrigaránva então a catar-lhes as formigas que tinham no corpo e a comel-as. Apesar do medo não poudé comer as formigas, pelo que a mãe lhe deu um punhado de sementes de cuyeira, para que illudindo, pozesse fora as formigas e comesse as sementes. Assim illudiu ella a três filhos da onça, porem o quarto, que tinha quatro olhos, viu a esperteza da moça e furioso lançou-se sobre ella, matou-a e tirou do ventre o filho que estava em termo de nascer.

— Poranduba Amazonense (1890 A.D.); Barbosa Rodrigues.

Afterwards the common plot follows with changes: a paca substitutes the bird this time, the trap against the tigers is just an ambush with arrows that killed all except the fourth — *who escapes with the help of the Moon by making it invisible* and letting jaguars from now on to be nocturne —, the old she-tiger is left unpunished, and the twins only meet at the middle of the narrative, with Karu (Moon) using a magic object improperly and causing a flood before being resurrected by Tiri (Sun) through the bones:

D'ahí em diante se uniram em boa harmonia sendo Karu seu confidente. Aconteceu, porem, que sendo elles, um dia, convidados por um certo pássaro para almoçar em casa delle, offereceu-lhes este um vaso cheio de chicha, que nunca se esvasiava por mais que bebessem, e dando Tiri com elle por terra, sahio liquido em tanta abundância que innundou a terra e matou seu companheiro. Depois de seccas as terras Tiri tomou os ossos de Karu e o resuscitou.

— Poranduba Amazonense (1890 A.D.); Barbosa Rodrigues.

¹⁴¹ Indo-European equivalents go beyond the Norse wolves *Sköll* and *Hati Hróðvitnisson* chasing the Sun and Moon, but the whole motif of The Four-eyed Dog (I27C) as a guardian of hell attests its legitimacy.

in the Upper Underworld, and specially in Nimuendaju's *Die Sagen von der Erschaffung und Vernichtung der Welt als Grundlagen der Religion der Apapocúva-Guaraní* (1914 A.D.) for proportionating a sample of unfathomable value: the guarani Divine Twins (*Ñanderyqueý* and *Tyvyryí*) suffer the common trajectory in *Die Zwillingsage und die Karuwär*, counting the mother's murder, raising under animous roof, and warning bird, but their vengeance is special for extending¹⁴² the narrative to include a sample highly reminiscent to the scene of *Fenrir's* chaining in the *Snorra Edda* (13th Century A.D.), wherein the jaguars interchange a dialogue over the effectiveness of a *mundéu* trap before being challenged to test it and falling to an abyss; this remark is important because the link with tricking a wolf to a trap and sacrificing one's arm in the manner of the god *Týr* becomes salient. Nimuendaju's guarani myth mentions the chopping off of the Achilles Tendon of the surviving jaguar when swimming away from the aquatic beasts brought by the Divine Twins, reminding the north-american myth of How the Rabbit lost his Tail¹⁴³ [through McLaughlin's *Myths and Legends of the Sioux* (1916 A.D.)], or

¹⁴² The guarani variant also mentions a pregnant jaguar surviving the genocide by drowning of the Divine Twins, corresponding with the clever fourth jaguar of Barbosa Rodrigues' version, and even more with the fourth cynocephaly of the Cycles, whose final appearance midst the obstacles profess its superiority.

¹⁴³ In the myth Rabbit is the stupid brother of a genie who saves him again and again:

Rabbit started to return to his home. When he had nearly completed his journey he came to a little creek, and being thirsty took a good long drink. While he was drinking he heard a noise as though a wolf or cat was scratching the earth. Looking up to a hill which overhung the creek, he saw *four wolves*, with their tails intertwined, pulling with all their might. As Rabbit came up to them one pulled loose, and Rabbit saw that his tail was broken.

"Let me pull tails with you. My tail is long and strong," said Rabbit, and the wolves assenting, Rabbit interlocked his long tail with those of the three wolves and commenced pulling and the wolves pulled so hard that they pulled Rabbit's tail off at the second joint. The wolves disappeared.

how in the manner of *Týr* the deities *Zeús* in Greece, *Ĝamšīd* in Iran, and *Hunaxpu* in Guatemala — already demonstrated to be corruptions of the Sun — have their arms either incapacitated or lost because of a fearful figure associated with the Serpent King who negotiates with their side (*Typhôn*’s negotiation through the *Moîrai*; *Ahriman*’s negotiation through *Ĝamšīd* himself; and *Wuqub’ Kaqix*’s negotiation through helpful gods). Anyhow, what furnishes weight to the proposal is the equivalent trauma found in Moon’s deformed leg. Mention has been given to the deranged feet of *Oidípous*, the indo-european lame smith (*Vǫlundr* / *Hēphaistos*), and legendary turkic kings due their share of the typical childhood of Moon, but other corruptions associated with the paleolithic character often lack a functional leg: in Mexico the dark god *Tezcatlipōca* — the envious brother of *Quetzalcōātl*, who is connected to the Sky Father — is portrayed with a crippled foot, as the global motif of The Underground Dwarfs (R451) often represents the servants of the Sea Sage¹⁴⁴ as black one-eyed and one-legged little creatures strikingly reminiscent — except majorly in size — to the celtic leader of the black fomorians (*Balar*) and to the greek cyclops — *who in their turn are linked to smithcraft with Hēphaistos*. What a surprise then when one subjects a glimpse to the fossil record and finds a specimen with

“Cinye! Cinye! (Brother, brother.) I have lost my tail,” cried Rabbit. The genie came and seeing his brother Rabbit’s tail missing, said: “You look better without a tail anyway.”

From that time on rabbits have had no tails.

— Myths and Legends of the Sioux (1916 A.D.); McLaughlin.

¹⁴⁴ The subordination of the dwarfs under the rule of the Sea Sage is discussed in the Section.

both traits¹⁴⁵ living at the right time¹⁴⁶ and right place¹⁴⁷ when / where a human — it does not matter the race — composed and taught the first literary piece of Humanity. Nevertheless, whether the Shanidar Hypothesis earns its weight, the geographical and temporal distribution of “Nandy” is to be shared by the Father of Bards.

§ 3.8 The Paleolithic Cycles

We have seen those patterns cannot be reasonably attributed to independent invention or mere chance, but they are seemingly the vestiges of a common paleolithic story all evidence indicates to have sprouted roughly 50000 years ago during the transition to the Upper Paleolithic; furthermore, the reappearance of 36 in the structure is significant. Not only thirty-six Motifs are found in The Magic Flight (ATU 313; L72) of the Paleolithic Cycles or thirty-six Elements (main consonants) of the Pangaeon Code, but Lunisolarism (12 months a year) and Tripartition (3 realities) make 36 the model number for both systems, the perfect non-trivial square-triangular unity, and the reason why the present author defends both the Code and the Cycles to be composed of its alternations such as 108 (36x3), 432 (36x12), and 1296 (36x36). If the reign of a World King marks the length of an Age; if Man is his own Cosmos, with beginning, middle, and end; and if the Cycles indeed follow the same structure of

¹⁴⁵ According to forensic anthropologist Thomas Dale Stewart's summary of the findings of Shanidar Cave, not only Shanidar 1 might have suffered a surgical incision on his right arm, but he must have concentrated his weight on his right leg due the other which was defective.

¹⁴⁶ Beyond the fact that Shanidar 1 lived under the range of 50000 B.P and 450000 B.P. defended by Klein as the timeline of the genetic mutation that triggered the Upper Paleolithic, the period coincides with the Neanderthal Introgression responsible for a medium of 2% ~ 3% of archaic DNA in non-africans.

¹⁴⁷ The primary platform for the routes of the Last Out of Africa into Eurasia is the Middle East.

Pangaeon¹⁴⁸, then its is proposed that they must be divided into: 3 Cycles: the structural unities which narrate the lifetime of a series of Avatars in an all compassing plot; 9 Ages: the structural unities which narrate the reign of a World King in a main plot; 36 Seasons: the structural unities which narrate the transformations or central developments of certain Avatars; 108 Acts: the structural unities which narrate the immediate sub-plot; and 3888 Motifs: the structural unities which narrate the essential points of the poem.

(1) First Cycle **1296**

Rise of Infancy: Autumn–Winter–Spring–Summer (First Age) **432**

Decay of Infancy: Summer–Autumn–Winter–Spring (Second Age) **432**

Rise of Childhood: Spring–Summer–Autumn–Winter (Third Age) **432**

(2) Second Cycle **1296**

Decay of Childhood: Winter–Spring–Summer–Autumn (Fourth Age) **432**

Rise of Adolescence: Autumn–Winter–Spring–Summer (Fifth Age) **432**

Decay of Adolescence: Summer–Autumn–Winter–Spring (Sixth Age) **432**

(3) Third Cycle **1296**

Rise of adulthood: Spring–Summer – Autumn–Winter (Seventh Age) **432**

Decay of adulthood: Winter–Spring – Summer–Autumn (Eighth Age) **432**

Old Age: Autumn–Winter–Spring–Summer (Nineth Age) **432**

In the scheme the Third World King would rule the Fourth Age — as the First Age would be dedicated to the Cosmogony and thus nothing yet to be ruled over — and the Usurper take the Sixth Age for himself after dethroning the Sky Father. This stream of thought explains some aspects of the numerology of the poem: the six giants who interfere the First Trial of the Sun in

¹⁴⁸ The division of Pangaeon is discussed in *Grammática Primordial* [unpublished manuscript], based on the distinction of 3 Supradomains, 9 Domains, 36 Supracategories, 108 Categories, and 3888 Unities.

the Lower Heaven, the six dwarfs who assist the First Trial of the Moon in the Upper Underworld, the six heavenly maidens devoured by the Serpent King before Dawn in the Upper Heaven¹⁴⁹, and the supposed six hellish nymphs waiting for Night in the Lower Underworld are devised secondary characters one may refer to as Deuterograms, whose existence is entirely supported by an Avatar and linked to a specific Age¹⁵⁰ — or in this case specifically: to the Seventh.

Regarding the connection between the Five Worlds and the Nine Ages, in the Americas there are dozens of examples of how their transition takes place¹⁵¹: not only throughout the continent there is a strong tendency of cosmologies to repeat the archaic division of the universe in five sections or even levels such as by the Brazilian Pirahã [through Marco Antônio Gonçalves's *O Mundo Inacabado* (2001 A.D.)] — to whom the stages have been so well preserved that it is explicitly admitted there are jaguars devouring the dead in the world right below our one as an admirable fossil of the hellish Cynocephalies of the Cycles practicing their cannibalism —, but their creation is often linked to the emergency of a new plane due the destruction of the former such as in the Navajo Creation Myth [through O'Bryan's *The Dîné*

¹⁴⁹ There has been a quite popular article titled *Why are there Seven Sisters?* (2021 A.D.) by astrophysicists Ray and Barnaby Norris published in *Advancing Cultural Astronomy*, wherein the Australians speculated the worldwide denomination of seven rather than the visible six stars of the Pleiades to have originated more than 100000 years ago in order to coincide with an appropriate configuration of celestial agents. Now, giving the immaterial evidence its due, there is no reason to double the age of the motif.

¹⁵⁰ Thus, the three envious brothers of the Sea Sage can be explained as Deuterograms of the Fourth Age.

¹⁵¹ Indo-European evidence in this case is not scanty but more indirect: with few exceptions such as the belief of the Greeks in the underground realms of the *Háidēs* and the *Tártaros* — that can be interpreted as two Underworlds — and the Hesiodic Five Ages of Man, the matter seems to have been mostly fused with the Kingship in Heaven, and thus rather acknowledging the transition of a king than of multiple levels of creation — later simplified to only three by the Aryans: Heaven, Middle World, and Underworld.

(1956 A.D.)] that remembers the passage from the Third to the Fourth World through a global flood in perfect agreement with the mexican Third Sun (*Tlāloc*) ceding to the Fourth (*Chālchiuhtlicuē*) through a deluge of fire¹⁵². This information is important because one must be reminded that the Third World where the Deluge occurs is the Land of the Dead, and thus recognize that the global motif of the Underground Ancestors (E5A-E5B) allows the comparison between the mesoamerican *Quetzalcōātl* recreating humans through their bones

¹⁵² One might mention both *La Historia de los Mexicanos por sus Pinturas* (1537 A.D.) and *La Leyenda de los Soles* (1573 A.D.) and challenge the claim of an original flood during the rulership of the Third Sun as the text instead affirms it was *Tlāloc*'s wife (*Chālchiuhtlicuē*) who witnessed a genuine flood at the end of her time as the Sun, or even bring back Fernando de Alva Ixtlilxóchitl's *La Historia de la Nación Chichimeca* (1640 A.D.) or André Thévet's *L'Histoire du Méchique* (1575 A.D.) in order to annul the proposition of an aquatic cataclysm as archaic after knowing those works promote a worldwide carnage of dark beasts instead, but he would nevertheless ignore that the alternative accounts of the Five Suns are still under the scheme promulgated by this introduction by merely projecting upon them the Fourth, Fifth, Sixth, and Seventh Ages respectively rather than the common First, Second, Third, and Fourth Ages — thence the explanation why those accounts describe the first cataclysm as a flood — *vide*: the Flood at the end of the Fourth Age — and the penultimate linked to dark monsters and eclipses — *vide*: the eldritch Serpent King controlling both Heaven and Hell during the Sixth Age with his giant Cynocephalies —; furthermore, there are plenty of american variants corroborating a deluge in the Third World (Upper Underworld) such as the one's of the Hopi — including the ascension to the Fourth World (Lower Heaven) afterwards as expected —, K'iche' — stating the wood people (third creation) were wiped away by a flood after the animals (first creation) and mud people (second creation) were formed —, Kalapuya — affirming the third-century people were drowned —, *et cetera*... indeed, the navajo version itself follows extensively the predicted traits by including a giant aquatic creature (Fish of the Underworld) being perturbed by three invasive characters (Sea Sage's Deuterograms) before insurging the waters (Flood), and even the distant Tupinamba's cosmogony — one of the earliest known one's in the Americas, recorded when Thévet was still in Brazil — presents the pattern despite referencing just two cataclysms: once there was the World (First World), then it was consumed by fire (Second World), and finally by water (Third World).

taken from the Underworld at the start of the Fifth Sun¹⁵³ with the classical *Deukaliōn* recreating humans after the Flood by throwing stones¹⁵⁴.

Following the terms of the abandonment of an inferior world in favor of a superior one, the current “Lower Underworld (Second Age) or First World > Upper Heaven (Third Age) or Second World > Upper Underworld (Fourth Age) or Third World > Lower Heaven (Fifth Age) or Fourth World” is proportionated in order to maintain the pattern; plus, after all except the Middle World are formed, and the Serpent King seizes control over the Sixth Age, the referential plane is supposedly then formed, and the Five Worlds are properly constituted before the Third Cycle begins in a tautegorical equivalence with the rise of adulthood. Next, the argument for the Seasons is based on the common theme of The Fall-bringing Wench (D861.5) already discussed in the Magic Object (ATU 560; K33H), whose authoress all evidence points as the Sea Sage’s wife – connected with the Paleolithic Venus Figurines:

¹⁵³ This special case did not originally occur during the Fifth Sun, however. The aztecs forgot the association with *Mictlān* and the Third Sun; plus, the motif of The Creation through Bones (E3) in the Americas almost always refers to a flood when a natural cataclysm is mentioned responsible for the extinction of the last humans. *Vide*: the Sagit, Wapishana, Aparai, *et cetera*.

¹⁵⁴ The archaic connection midst stones and bones abode through the words of the goddess *Thémis*:

Mota dea est sortemque dedit: ‘discedite templo
et velate caput cinctasque resolvite vestes
ossaque post tergum magnae iactate parentis!’
— Metamorphoses (8 A.D.); Ovidius.



Venus of Willendorf (~ 30000 B.P. ~)

The global motif of The Wooden Figurine (E30-E30A-E30B) points in a way or another to the Third World King. Ovidius recounts the greek tale of *Pygmalión* taking his sculpture — made of ivory, however — for wife in the manner how hellenic mythological figures descending either from the Sea Sage (*Daídalos*¹⁵⁵) or from Moon (*Héphaistos*) animate statues; the aboriginal peoples of the Amazon still remember the creation of a woman carved out of

¹⁵⁵ Beyond the associations with the narrative of *Thēseús* (Moon (Sea Sage's son)), the constructive habilities characteristic of the indo-european smith — associated with dwarfs —, and the attempt to murder his nephew by throwing him from a cliff — *vide*: Serpent King (Sea Sage's Aeon)'s hatred for his nephew (Sun) plus Moon's traumatic abandonment —, *Daídalos*' escape and ascension to the skies through artificial wings is reminiscent of the feat of *Vǫlundr* in the *Piðreks Saga* (13th Century A.D.) — wherein the flight from a king's domain is made with a feather cloak — and thus inherently linked to the Third World King — embedded in *Vǫlundr* as the third of three brothers and the husband of a swan maiden.

wood¹⁵⁶ as the *Popol Wuj* (16th Century A.D.) in Guatemala narrates how the third creation (Humanity) was carved out of trees¹⁵⁷; and the global motif of The Wooden Figurine's Three Creators (ATU 653-653B-653C; E31A-E31A1-E31A2) proportionates an exhaustive list of samples mentioning the Sea Sage's Deuterograms — and if not, his father's — more than

¹⁵⁶ The Brothers Villas-Bôas have collected plenty of variants in *Xingu: The Indians, Their Myths* (1973 A.D.), yet one finds equal representativity in the section of the Sun, the Frog, and the Fire Stick under the Warrau version catalogued by Roth:

Nahakoboni (*lit.*, the one who eats plenty) was an old man who, never having had a daughter, was beginning to feel anxious about his declining years, for, unlike the other old people around, he of course had no son-in-law to care for him. He therefore carved a daughter for himself out of a plum tree, and being a medicine-man, so skilfully did he cut and carve the timber that by the time the task was completed there was indeed a woman lovely to gaze upon.

— An Inquiry into the Animism and Folklore of the Guiana Indians (1915 A.D.); Roth.

Now the Makusi version — whose motif of menace was frequent to the Brothers Villas-Bôas:

The Sun, finding his fish-ponds too frequently robbed, set Yamimi, the water-lizard, to watch them. Yamuru, not being sufficiently vigilant and deprivations continuing, Alligator was appointed watchman. Alligator, the depredator, continued his old trade while employed as a watchman, and at last was detected by the Sun, who slashed him with a cutlass within an inch of his life, every cut forming a scale. Alligator begged piteously for his life, and to propitiate the Sun offered him his beautiful daughter in marriage. But he had no daughter. He therefore sculptured the form of a woman from a wild plum tree. He then exposed her to the Sun's influence, and fearing ultimate detection of the fraud, hid himself in the water, peering at the Sun; and this habit Alligator has continued to the present time.

— An Inquiry into the Animism and Folklore of the Guiana Indians (1915 A.D.); Roth.

¹⁵⁷ *Vide*: the exact parallel in *Hēsiodos*' Third Age (Bronze Age), whose human race was both created out of trees and drowned in a global deluge.

enough to ascertain the previous reincarnation of Night as the Earth Mother, whose revelation of the magic pearl of the Sea Sage earned her great responsibility for the subsequent events that led to the flooding of the Upper Underworld and the end of the Fourth Age — that is: the narrative revolving her character must be not merely posterior to the accomplishments of the Third World King, but their own resolution; this, allied with the identification of the Invasion of Heaven¹⁵⁸ as pertaining both to the development of the Sun’s vengeance and to the Seventh Age briefly after the childhood of the Third Avatars (First Act of the Seventh Age), the escape of Moon and Night from the Island of the Underworld (Second Act of the Seventh Age), and the confrontation of the Divine Twins against the Four Cynocephalies and the Witch (Third Act of the Seventh Age) requires the admission of the system as “Winter-X-X-Autumn (Fourth Age) > X-X-X-X (Fifth Age) > X-X-X-X (Sixth Age) > X-Summer-X-X (Seventh Age)” or more precisely as “Winter-Spring-Summer-Autumn (Fourth Age) > Autumn-Winter-Spring-Summer (Fifth Age) > Summer-Autumn-Winter-Spring (Sixth Age) > Spring-Summer-Autumn-Winter (Seventh Age)” once acknowledged the natural order of the weather seasons and the seemingly “restart flip” of the configuration of their tautegorical equivalents between the Ages.

The matter may seem confusing just for the sake of it, but in reality the reason why the interpretation of the *Symbol* was defended in this introduction is because it is the only able to foment meaning to this intricate chaos. The weaving of non-arbitrary relations is conformed with the laws of the human psyche, governed by the Archetypes which are intimately related with Tripartition and the Phenomenology of Numbers, being already identified as the four forces incarnated thrice during the Cycles as Avatars; their nature is phenomenological, and thus englobes all aspects associated with their own manifestation, as if “cold” and “hot” were grammatical distinctions inherently apprehended by the Collective Unconscious dividing all

¹⁵⁸ The Invasion of Heaven and the Fall of the Serpent King is discussed in the section.

the cosmos in two, so must Man himself be englobed in four parts or “spirits”: the Positive Matter (*i*), Positive Soul (*e*), Negative Soul (*o*), and Negative Matter (*u*). In a grammatical sense, each Archetype is an essence of everything as acquainted by humans, instantaneously associated with whatever manifestations are considered; for example: the Red Archetype (*i*) known in the Second Cycle as Earth Mother would be in fact related to earth (*hih*), the red color (*hu'iih*), lower direction (*'heix*), *et cetera*; the White Archetype (*e*) known in the Second Cycle as Sky Father related to wind (*heh*), the white color (*hu'ieh*), right direction (*'heex*), *et cetera*; the Blue Archetype (*o*) known in the Second Cycle as Heavenly Maiden¹⁵⁹ related to fire (*hoh*), the blue color (*hu'ioh*), left direction (*'heox*), *et cetera*; and the Black Archetype (*u*) known in the Second Cycle as Sea Sage related to water (*huh*), the black color (*hu'iuh*), upper direction (*'heux*), *et cetera*¹⁶⁰.

Following the terms, the Four Archetypes act as demiurges in the Cycles — supposedly playing an important role in the First Age during the Cosmogony of the Spirit — and by their nature associated with the resting cooling temperatures of Autumn (Positive Matter or Red Archetype), the productive hot temperatures of Summer (Positive Soul or White Archetype), the vivid warm temperatures of Spring (Negative Soul or Blue Archetype), and the deadly freezing temperatures of Winter (Negative Matter or Black Archetype). This division of the human nature under four parts did not satisfy, however, generating the twelve Avatars, and from the latter Aeons or emanations produced either by metamorphosis, mutilation, or mating; their hundred and forty-four Deuterograms; and yet another three thousand characters if the webs of thought are to be followed. Such is the basic structural constitution of the Paleolithic Cycles, by which one should not be deprived of an (attempted) rushed and incomplete summary at the end of the paragraph.

¹⁵⁹ The events regarding the Swan Maidens are discussed in the section.

¹⁶⁰ Ontological homologies are discussed in *Grammática* [unpublished manuscript].

Beforehand, nevertheless, a quick note should be endeavoured in order to glare at a modern attempt to resurrect comparative mythology, for if one reads the theoretical work of great ethnographers such as Edward Evans-Pritchard's *Theories of Primitive Religion* (1965 A.D.) and Clifford Geertz's *The Interpretation of Cultures* (1973 A.D.) he will find himself in an environment distrustful — with all rights — towards exclusive *reductionism*, but unfortunately treated as if the same as inclusive *generalization* due the influence of Max Weber's *Gesammelte Aufsätze zur Religionssoziologie* (1920 A.D.), whose predicate nevertheless was forced to inhabit with historian Daniel Pals' stress in *Eight Theories of Religion* (2006 A.D.) of how the pursuit of a general theory of sacred practises and beliefs would still charm enquirers — with the latter author even comparing it to the search for an unified theory of Physics — whilst more recently historian Bruce Lincoln in *Apples and Oranges* (2018 A.D.) manifested — in fidelity to the particularism of Weber and its development by Geertz — a feeling of morbidity towards grand comparisons — that is: trials of universal schemes or wide-range patterns —, resting hope solely upon enterprises served of a deal of historic sources and *comparanda* such as the one's set within the Indo-European *Kulturkreis* — or rather cultural continuum according to Lincoln — in order to evict the speculative methodology of former theorists, believed moreover to be unable to survive scrutiny; the ultimate reason leading linguist Jaan Puhvel to review Giorgio de Santillana's and Hertha von Dechend's *Hamlet's Mill*¹⁶¹ (1969 A.D.) — which one might compare – together

¹⁶¹ The controversy surrounding the book was best dealt in the online essay *Critics and Criticisms of Hamlet's Mill* — last updated on November 22, 2021 before Westnet Members Webspace ended — of amateur astronomer Gary Thompson, whose work, despite excellent in its rebuttal against hyperdiffusionism, suffered from the writer's dosage of interest to hinder archaeoastronomical discourse, which opted for the attack on diffusionism in general at the cost of attaining innacuracy:

with indologist Michael Witzel's *The Origins of the World's Mythologies* (2012 A.D.) – to the boldness of the present work — as a mastery of inexact truth:

Whatever the work's merits as a guide to cosmographic oddments from many eras and climes (interspersed with an occasional "Guide for the Perplexed"), or as a collection of yarns from Saxo Grammaticus, Snorri Sturlsson ("Amlodhi's mill" as a kenning for the sea!), Firdausi, Plato, Plutarch, the *Kalevala*, the *Mahabharata*, and *Gilgamesh*, not to forget Africa, the Americas, and Oceania, it does attempt to explain at one stroke all of man's myth and must thus be held accountable as a treatise on mythology.

The diffusionists faced numerous criticisms. The diffusionists could not give any convincing explanation of the fact why some cultures do not show any sign of the culture origins (like Egypt) of ideas, customs, material objects, or practices. (In their effort to clarify the fact that why some cultures do not possess any sign of the Egyptian culture, Smith and Perry maintained that some cultures have simply become degenerate.) Though the diffusionists take diffusion as an inevitable process, anthropologists found that societies can adjoin one another without exchanging cultural traits (dissemination not taking place). (See: *Anthropology: A Global Perspective* by Raymond Scupin and Christopher DeCorse (2012, 7th Edition, Page 284.) During the period between the end of WWI and the start of WWII diffusionism declined outside of Germany and Italy. For comparison, the idea that folk-tales found in the remotest areas of the world have all originated from one centre within a measurable historical period has been practically abandoned.

— Critics and Criticisms of Hamlet's Mill (2021 A.D.); Thompson.

Not only the author refrains to acknowledge well-received diffusionistic enterprises in modern scholarship — indeed it is inexcusable that the Aarne-Thompson-Uther Index – indispensable for the folklorist as the much as a dictionary for the linguist – is not mentioned even once —, but also diminishes contemporaneous efforts in phylogenetics of folkloric motif analysis by referring solely to Da Silva *et alii*'s *Comparative Phylogenetic Analyses uncover the Ancient Roots of Indo-European Folktales* (2016 A.D.). as a sample.

— Hamlet’s Mill (1970 A.D.); Puhvel.

Accordingly, one of such treatises worth of discussion pertains to Puhvel himself, the article *Remus et Frater* (1975 A.D.) that has been responsible — together with Lincoln’s *The Indo-European Myth of Creation* (1975 A.D.) — for a well received restauration of the Cosmogony of the Proto-Indo-Europeans, built primarily upon the research within linguist Hermann Güntert’s *Der arische Weltkönig und Heiland* (1923 A.D.) whose central point was the idea of a mythical sacrifice of the primordial androgyne being as the trigger effect for the creation of the Cosmos in the indo-european tradition — as demonstrated by the dismemberment of the nordic *Ymir*, avestan *Gayōmart*, and vedic *Puruṣaḥ*. Puhvel’s characteristic contribution was the stress put upon the italic parallel of the murder of Remus in the Foundation Myth of Rome, wherein the name of the victim was likely **Jemus* before alliterated by *Romulus*, and thus not only mythologically but also linguistically linked to the murdered *Ymir* of the Eddas, who must have been known as **Yemo-* “twin”¹⁶² in archaic poetry and sacrificed by his brother **Manu-* “man”¹⁶³ according to Lincoln if the closeness between the indian god of death *Yamaḥ* — known in the literatture to have been dismembered by a brother — and the priest *Manuḥ* — known in the literatture to have sacrificed a sister — is to be recognized beyond some other oddities; and no wonder the claim is well substantiated, or at

¹⁶² Vide: Latin *geminus* /'ge.mi.nus/ “twin” and Sanskrit यमः /'ja.mah/ “twin”, from P.I.E. **yémos* “*Doppelgänger*” (traditional **yémos*), from primoridal *j̥sihm* “person in process of imitation”.

¹⁶³ Vide: Russian муж /muʂ/ “husband” and Sanskrit मनुः /'ma.nuh/ “man”. In the possibility that **Manu-* and **Yemo-* fusioned with the Indo-European Divine Twins (originally the Sun and Moon) it makes sense that **Mōn* “**man*” (traditional **mon-*) is derived from **Mēāns* “Moon” (traditional **mēh₁ns*) through o-grade, implying a direct connection with the celestial body while the association with the Sun was carried by their sister, the Dawn Goddess.

least the affirmation of **Manu*- and **Yemo*- as originally twins¹⁶⁴... the position linking them to the primordial sacrifice however is not shared here.

Without acknowledging the Kingship in Heaven, any researcher studying the indo-european tradition will have no sense of chronology: if the corrupted figures of the prototypical **Yémos* perfectly follow the patterns proper to the Third World King one cannot reconcile the necessary death of *Gayōmart* (*Kayūmart*) with the golden age of *Yima* (*Ĝamšīd*) and even less equalize them as pertaining to the same character. The primordial androgyne would have already been distinguished from the king of the dead since the remotest times, and any evidence of their mixing in the daughter mythocomplexes pointed out by Gütert and Puhvel does annul contrary pieces: in the case of *Ymir* and Remus their stories have completely adopted the change, but *Yamaḥ* — though containing the version of dismemberment typical of the first giant — is put apart from *Kayūmart* (*Gayōmart*) in the figure of *Ĝamšīd* (*Yima*) in the *Šāhnāme* (11th Century A.D.), as is the germanic Mannus — his original twin — said to be the son rather than the brother of the earth-born Tuisto ~ Tuisco — at surface etymologically linked to English *two* and thence a hint of its hermaphrodite nature — in Tacitus' *De Origine et Situ Germanorum* (98 A.D.). The ancient and modern confusion must be a product of genealogic proximity: it is common in indo-european belief systems the eternal conflict of celestial royal gods such as the *Tuatha Dé Danann*, *Æsir*, Olympians, and Devas against chthonic agricultural / elementar gods such as the Fomorians, *Vanir*, *Titans*, and Asuras; a relation traceable to paleolithic times as a memory of the transition of rulership over the world during the Ages of the Cycles between the White and Black Archetypes — as if the next World King and his kin were the direct heirs of the predecessors of the actual one's —, and predictable enough to identify the agents of the conflict; for example: in this introduction it has been already demonstrated that the Third World

¹⁶⁴ Enough explanation how the role of *Yamaḥ* in the Deluge has been attributed to *Manuḥ* in the *Mahābhārataḥ* (4th Century A.D.).

King (Sea Sage) must be the Second Avatar of the Black Archetype and father of the latter's Third Avatar (Moon) while the Fourth World King (Sky Father) must be the Second Avatar of the White Archetype and father of the latter's Third Avatar (Sun), and following the terms it is adduced that the First and Second World Kings must be the First Avatars of the Black and White Archetypes in order as well as fathers of those who succeed them.

In the logic, if **Yémos* (Sea Sage) is the Third World King he must also be the son of the First World King, who at this point is necessarily the primordial androgyne giant forefather of the elementar gods whom was killed together with his sacred cow by his own brother — as defended by Lincoln for **Manu-* and **Yemo-* — in order to shape the Cosmos; a figure not included in the hellenic sacred genealogy and so often disregarded separated from its son possibly because of how it was called: **Wérunos* ¹⁶⁵, the probable original form of the name of

¹⁶⁵ Indeed, the etymological case by itself is extremely weak if there is only one surviving lemma, however the iconographic position associating it with water is pretty strong: in the *Enūma Eliš* (2nd Millenium B.C.) the primordial deities of the ocean *Apsu* and *Tiāmtum* are the first in the cosmogonic sequence, with the monstrous female of the pair (*Tiāmtum*) suffering of the same fate of the indo-european primordial giant by the hands of the head of the pantheon (*Amar-Utuk*), whose role of storm god (Sky Father) and dragon-slayer (Sun) earn him the fourth and fifth titles of World King in the current “*Apsu/Tiāmtum* (1) > (*Laḫmu* *1 > *Anšar* *2) > *Anum* (2) > *Ea* (3) > *Amar-Utuk* (4) > (*Tiāmtum*) > *Amar-Utuk* (5)”, with the invasive sequence “(*Laḫmu* *1 > *Anšar* *2)” disclosed by mere repetition of figures — *vide*: the fact that there are water deities known as *laḫmu* in assyrian demonology plus the attribute of *Anšar* as a celestial god. Furthermore, in the aztec version of the Kingship in Heaven, the First Sun (*Tezcatlipōca*) has to sacrifice his own foot in order to attract and slay the primordial sea monster *Cipactli* before forming land with the creature's body, an obvious equivalent of the proto-indo-european **Wérunos* being sacrificed for the universe's sake — nevertheless the inclusion of *Cipactli* and *Tiāmtum* is hardly a coincidence and instead of evidence of the iconography of the Sea as an aquatic monster in cyclic times or his replacement by the Serpent King independently in two continents it is more likely the memory of a figure preceding the First

the indian sea god (*leader of the Asuras*) *Varuṇaḥ* — from the fusion of P.I.E. **hûrar* “liquid”¹⁶⁶ (traditional **wéh₁ros*) and the verbal nominalizer **-nos* —, extremely problematic due semantic and phonologic reasons, as the greek *Ouranós* “sky” seems to be a corruption of **Ewrunós* — from the fusion of P.I.E. **hûros* “length/width”¹⁶⁷ (traditional **h₁wéros*) and the verbal adjective marker **-nós* —, and if correct, the coincidence between the name of the First and Second World Kings¹⁶⁸ — one must remember that the hurrian / akkadian *Anu* in the anatolian and mesopotamian variants of the Kingship of Heaven is like *Ouranós* the deity of the sky — similar to the wind-god *Quetzalcōātl* of the mexican Legend of the Five Suns —, beyond opposed to the gods of the primordial ocean in the old babylonian *Enūma Eliš* (2nd Millenium B.C.) — would explain why *Hēsíodos* did not remember of the great-grandfather of *Zéus*; this plus the fact that **Wérunos*’ son (**Yémos*) must have been linked to subterranean bodies of water in ancient times likewise due the inheritance of the Sea Sage of the Cycles would induce fusion and by consequence also elucidate why whole sections of Germanics, Italics, Indo-Iranians, and

World King during the First Age of the Cycles, and almost certainly linked to the quest of retrieving earth/mud in the primordial ocean before the first floating lands as in the global motif of Earth Diver (C6D).

¹⁶⁶ Vide: Sanskrit वार /va:t/ “water”, from Pangaeian *huhr~h₂r*? “inorganic liquid”. The often proposed source **hûrsos* “rain” (traditional **h₁wéros*) — as in Sanskrit वर्षामि /var.ṣa.mi/ “I rain”, from Pangaeian *huhrs~h₂rs*? “inorganic liquid in series” — is not a good initial candidate, though an optimal evolutive one.

¹⁶⁷ Vide: Greek εὐρύς /e_u.rýs/ “wide” and Sanskrit उरुः /’u.ruh/ “wide”, from P.I.E. **ewrús* “wide” (traditional **h₁urús*), ultimately from Pangaeian *hu₂r* “dimension”.

¹⁶⁸ In agreement with the other claims of Lincoln — such as the existence of a “third warrior” slaying a three-headed dragon — the chains follow: “Sea (1) > Sky (2) > Sea Sage (3) > Sky Father (4) > (Serpent King) > Sun (5)” [cyclic] > “**Wérunos* (1) > **Ewrunós* (2) > **Yémos* (3) > **Dyēws-Ptér* (4) > (**Aynk^wís*) > **Trítós* (5)” [proto-indo-european] > “∅ (1) > *Ouranós* (2) > *Krónos* (3) > *Zéus* (4) > (*Typhôn*) > *Zéus* (5)” [hellenic] & “*Kayūmarī* (1) > *Hūšang* (2) > *Tahmūraī* (3) > *Ġamšīd* (4) > (*Zahāk*) > *Farīdūn* (5)” [persian].

even modern scholars mistook father for son — indeed very easy to repeat considering the iconography of two giants of the same clan both connected with large bodies of water.

Now, returning to the summary: of the First Age the present author has little to offer in insight beyond the reassurance to continue inquiry on the global motifs found in creation narratives and on the accounts recorded from the indo-european tradition for the Cosmogony of the Spirit; the Second and Third Ages are almost as obscure as the Eighth and Ninth ones; and only the Fourth and Seventh Ages due their popularity allow a better analysis than the Fifth and Sixth in a first instance. Returning to the ascension of the Third World King; before the Sea Sage acquired the wish-giving pearl from the Great Serpents he must have arrived in the Upper Underworld from the Upper Heaven somehow; this assertion is erected upon the brought chain of migration between the Five Worlds (Lower Underworld > Upper Heaven > Upper Underworld > Lower Heaven > Middle World) and the common theme of three brothers being sent to hell in order to bring magic elixir in Water of Life (ATU 551; K122), wherein it is common for tales such as The Gnome¹⁶⁹ [through Grimm's *Kinder und Hausmärchen* (1812 A.D.)] to include the brief scene of an old dwarf guiding the hero how to find the sought treasure. The creature, nevertheless, can be said to have played more roles in the original version. Before the protagonist suffers the betrayal from his Deuterograms and is left alone in

¹⁶⁹ Different than *Wasser des Lebens*, in the myth three brothers venture into an underground realm to rescue three princesses — *who ate forbidden fruits* —; there the first two are asked (in individual sequence) by a gnome to feed him bread before they only grant his wish partially and are then beaten; the third brother however criticizes the attitude of the little man and receives as apology the information that the princesses are imprisoned at the bottom of deep well — in *Wasser des Lebens* magic objects are given instead —, where later the protagonist would lift them by a rope, be trapped inside by the betrayal of the brothers, and be transported towards the king's castle by a magic flute uncovered by one of the princesses, who wished to reveal the hero.

the Land of the Dead as in Strong Hans¹⁷⁰ [through Grimm's *Kinder und Hausmärchen* (1812 A.D.)] one cannot but compare the encounters between the hero with a sleeping princess in Water of Life (ATU 551; K122) with *Ōriōn*'s rape of *Oinopiōn*'s daughter as told by many classical sources, and then in return link the mythical hunter being guided by a servant of

¹⁷⁰ When in variants the protagonist of ATU 650 — a human who possesses enormous strength for being breastfed and raised on an animal's milk — leaves his home to defeat giants and a dragon in order to save a princess and in the middle of his journey he often encounters two persons equally strong or stronger who help him to defeat primarily the dragon, for these reasons (Deuterograms and dragon) many of its versions mix this tale with Water of Life (ATU 551) and Dragon Slayer (ATU 300; K38F). The tale collected by the Grimms titled *Der starke Hans* in special is mixture of Strong Hans (ATU 650B; I87B) with Water of Life (ATU 551), wherein Hans' mother and himself in her womb have been captured by thieves, who deposited them in a cave and there stayed for years until Hans became a grown child with superhuman strength, defeated the robbers, and returned with his mother home. Later Hans would adventure through the world and find two equally strong fellows who fulfill henceforth the roles of the elders of the three brothers in Water of Life (ATU 551; K122) by being disrespectful towards and being beaten by a poor dwarf, whom Hans appeases with bread, follows to a mountain afterwards, reaches by descending with a rope, kills, and rescues a princess from before he is betrayed by his companions and left to die — which he certainly would if he did not find the same wish-giving ring from Magic Object (ATU 560; K33H):

Und als er so auf und abgieng, kam er wieder zu dem Kämmerchen, wo die Jungfrau gesessen hatte, und sah daß der Zwerg einen Ring am Finger hatte, der glänzte und schimmerte. Da zog er ihn ab und steckte ihn an, und als er ihn am Finger umdrehte, so hörte er plötzlich etwas über seinem Kopf rauschen. Er blickte in die Höhe und sah da Luftgeister schweben, die sagten er wäre ihr Herr und fragten was sein Begehren wäre.

— *Kinder und Hausmärchen*; Jacob & Wilhelm Grimm (1812 A.D.).

*Héphaistos*¹⁷¹ on his shoulders towards the Sun with the “secret advisor”¹⁷² of the heroes of Magic Object (ATU 560; K33H) — as a woman in Magic Ring, a wasp in Magic Mirror, and a serpent in Enchanted Watch — who counsels the Sea Sage to choose the magic pearl as gift from the Great Serpents — that is: rather than *Ōriōn* being a giant carrying a human, *Kēdalīōn* was a dwarf on the shoulders of one; plus, in the place of the rays of *Hélios*, it makes more sense for a well of the Land of the Dead – known in oral tradition for its restaurative powers – to be sought as cure for the blindness.

¹⁷¹ The mythographer Maurus Servius Honoratus informs us it was a cyclope:

Orion, ut etiam in primo diximus, Oenopionis regis filius fuit, ei concessus a Iove, Mercurio Neptunoque, susceptis hospitio. Hic venator inmensi corporis fuit, qui quodam tempore susceptus a rege Oenopione, cum vellet eius filiam vitare, ille iratus opem Liberi patris, cuius erat filius, inploravit. is satyros misit, qui soporem infunderent Orioni et sic velut vinctum Oenopioni traderent arbitrio eius puniendum. Tum ille Oenopion sopito ei oculos sustulit. caecus itaque Orion cum consuleret quemadmodum oculos posset recipere, responsum est ei, posse lumina restitui, si per pelagus ita contra orientem pergeret, ut loca luminum radiis solis semper offerret. Quod ille efficere ita potuit: nam cum audisset strepitum cyclopi Iovi fulmina fabricantum, sono ad eos ductus, unum de his suis humeris superposuit et eo duce oraculi praecepta conplevit. non autem incongrue fingitur ire potuisse per medium pelagus, quasi filius pro parte Neptuni. Haec autem comparatio pertinet ad solam corporis proceritatem. alii hunc Orionem tantae magnitudinis dicunt fuisse, ut nulla eum altitudo maris ingredientem potuerit morari, unde inter sidera receptus. sane ‘incedit’ pro ‘incessit’, praesens pro praeterito. Per maxima autem nereï stagna epitheto elevavit tapinosin more suo. — In tria Virgilio Opera Expositio (1471 A.D.); Honoratus.

¹⁷² Important to notice that even though the secret advisor himself seems randomly expressed, both the Magic Mirror and Enchanted Watch agree that whoever gave the counsel had been saved by the protagonist, and in Magic Mirror a direct connection is made by affirming the wasp as his old father.

Following the narrative, after the Deuterograms reject the old dwarf, and the Sea Sage by kindness (and share of food) wins his trust, the little beggar concedes magic objects for his enterprise: in North America the primary items proportionated to Asdiwal by his father (Sun) are a bow which creates fiery serpents and whose arrows only he can see, a mirror of knowledge, a mask of invisibility, and a container of plenty; in South America *Íurupari* owns to the Sun his hability to stay invisible and the container of plenty used by him to summon birds; in Europe there are many fairytales akin to Water of Life (ATU 551; K122) such as The Three Magic Objects (ATU 566) and The Fortune Seekers (ATU 569) in which the gifts are a horn / stick that destroys what it touches, a horn / hat that summons soldiers, a mantle / hat of travel, and a container of plenty; plus there are also variants of The Three Wonderful Items (ATU 518; K131) wherein a cap / hat of invisibility is also common. Thus, as the three gifts given to *Zeús* (the striking thunderbolt), *Poseidôn* (the earthquake summoning trident), and *Hâidēs* (the occult helmet of invisibility) by the cyclops (dwarfs), a thunderbolt spear, a summoning horn, and a mask / mantle of invisibility are expected to be the accessories of the Third World King next to a container of plenty to guard them in the Fourth Age.

Afterwards some complex scenes take place in the journey (the encounter with the sleeping woman, the betrayal of the three brothers, the fight between a Great Auroch and a Great Serpent, *et cetera*) that the present author decides to skip for brevity's sake, and reach at once the second Season of the Fourth Age — when the Sea Sage is already the supreme ruler and supposedly married with the Earth Mother — in order to discuss the capture of the Heavenly Maiden. If one's pays attention to the indo-european tradition he will notice that (golden) apples are by rule linked to the Island of the Underworld; the Greeks thought of the golden gardens of the Island of the *Hesperídes* as localized at the western end of the the globe — *where the Sun*

sets — in striking resemblance with *Plátōn*'s *Atlantís*¹⁷³ — submerged in a flood-like catastrophe — and north-american myths describing a river crossing the Land of the Dead and the Land of the Living exactly as the hellenic *Stýx*; the Norse attributed rejuvenative powers to the apples of the goddess *Iðunn* — obviously associated with the restaurative attributes of the Elixir of the Underworld that necessarily served as ingredient for any hellish vegetation; midst the Celts the irish poem *Immram Brain* (7th-8th Century A.D.) tells of a distant island wherein the protagonist is tasked to seize apples of wonderful colors quite similar to the Fortunate Island described by Galfridus Monemutensis in his *Vita Merlini* (12th Century A.D.)¹⁷⁴... When one

¹⁷³ The general position that the tale was completely invented by the philosopher with no base on oral tradition holds no folkloric ground.

¹⁷⁴

Atilis eterno producit vere virentes
Flores et frondes per tempora cuncta virendo
Insula pomorum que fortunata vocatur
Ex re nomen habet quia per se singula profert
Non opus est illi sulcantibus arva colonis
Omnis abest cultus nisi quem natura ministrat
Ultro fecundas segetes producit et uvas
Nataque poma suis pretonso germine siluis
Omnia gignit humus vice graminis ultro redundans
Annis centenis aut ultra viviter illic
Illic iura novem geniali lege sorores
Dant his qui veniunt nostris ex partibus ad se
Quarum que prior estt doctior arte medendi
Excedit que suas forma prestante sorores
Morgen ei nomen didicit que quid utilitatis
— Vita Merlini (12th Century A.D.); Monemutensis

learns that the fruit is being tasted by the creature of The Golden Bird¹⁷⁵ [through Grimm's *Kinder und Hausmärchen* (1812)] it is difficult to not remind the Third Level of Creation itself as paradise — the Golden Age of *Krónos* (Sea Sage) as told by *Hēsíodos* —, where sickness and hunger do not abide, with plenty of fruits for all creatures; an altar of pleasures, whose gardens convinced the Heavenly Maiden and her three Deuterograms¹⁷⁶ to secretly bath in their ponds according to the narratives under The Magic Wife (E9) as Heavenly Wife (K25) and The Hidden Clothes (K24): the women as birds — generally swans / doves in Eurasia — take out their garments / feathers in order to assume human form, and once distracted a man — who spied on them — seizes the clothes of the most beautiful, and when the others fly away their sister is forced to marry the protagonist as her items were now hidden. This introduction points to this mythical rapist as the Sea Sage, and his second wife the promised one of the Sky

¹⁷⁵ ATU 550 is a variant of Water of Life (ATU 551; K122), mainly including the quest for a bird, the assistance of an animal rather than a dwarf, and the rescue of the brothers, and next to the wider presence of a father's quest in a far land, three brothers, and the betrayal by Deuterograms:

Sie kamen in den Wald, wo ihnen der Fuchs zuerst begegnet war, und da es darin kühl und lieblich war, und die Sonne heiß brannte, so sagten die beiden Brüder „laßt uns hier an dem Brunnen ein wenig ausruhen, essen und trinken.“ Er willigte ein, und während des Gesprächs vergaß er sich, setzte sich an den Brunnenrand und versah sich nichts arges. Aber die beiden Brüder warfen ihn rückwärts in den Brunnen, nahmen die Jungfrau, das Pferd und den Vogel, und zogen heim zu ihrem Vater. „Da bringen wir nicht bloß den goldenen Vogel,“ sagten sie, „wir haben auch das goldene Pferd und die Jungfrau von dem goldenen Schlosse erbeutet.“ Da war große Freude, aber das Pferd das fraß nicht, der Vogel der pfiff nicht, und die Jungfrau die saß und weinte.

— *Kinder und Hausmärchen*; Jacob & Wilhelm Grimm (1812 A.D.).

¹⁷⁶ It is important to notice that the number of (golden) apples and of swan maidens in the Indo-European Tradition is generally three, and thus one should reclaim the common narrative change that produced the corruption of the Third World King as the youngest of three brothers in european fairytales.

Father, who in response must have declared war between the Upper Heaven and the Upper Underworld judging by the global motif of Cranes against Dwarfs (F535.5.1; K22) and some hints in fairytales such as the war of the King of the West and the King of the East in Hookedy-Crookedy¹⁷⁷ [through Seumas Macmanus's *Donegal Fairy Stories* (1900 A.D.)]. If correct, this war would be the main theme of the Spring of the Fourth Age, then followed by the corruption

¹⁷⁷ The first part of the story remembers to the Seventh Age (lad serving eldritch overlord and fleeing with captive) and the second the Fourth (three brothers searching for the Spring of the Underworld) presenting mixed elements of the two periods, as if the the wish-giving cape received by Jack from the mare was the wish-giving pearl of the Second Avatar of the Black Archetype (*u*), the three presents given to Yellow Rose (a tablecloth which brings instantaneous food, a purse with infinite money, and a comb which makes its owner the most beautiful with gold appearing by the hair) the three blessings given by the dwarfs, but the curious portion is an unexplained war involving the hand of Yellow Rose (Heavenly Maiden):

Now at this time the King of the East declared war on the King of Scotland. The King of the East had a mighty army entirely, and he threatened to wipe the King of Scotland off the face of the earth.

The King of Scotland was very much troubled, and he consulted with his Grand Adviser what was best to be done, and his Grand Adviser counseled that he should at once give his three daughters in marriage to sons of kings, and in that way get great help for the war. The King said this was a grand idea.

— Donegal Fairy Stories (1900 A.D.); Macmanus.

Indeed, the secondary though recurring animosity of Jack against the King of the East (Land of the Rising Sun) and his aid to the King of the West (Land of the Dying Sun) is suspicious:

The King thanked him very heartily, and into the battle they went with Jack at their head, and Jack struck east and west and in all directions, and the wind of the strokes blew down forests in the other end of the world, and very soon the King of the East, with all his army that were still alive, drew off from the battle.

— Donegal Fairy Stories (1900 A.D.); Macmanus.

of paradise during Summer, when monsters such as the cynocephalies were created and the mental state of the Third World King became irrecoverable. For our luck there is a common indo-european myth that mentions a sky father infiltrated under the roof of a mad / pitiful king closely related to wolves; this assertion springs from the comparison between *Hariścandraḥ* in India and *Lykáōn* in Greece:

(1) Vedic variant of the *Aitareyaḥ-Brāhmaṇaḥ* (1st Millenium B.C.):

Hariścandraḥ with a hundred wives but with no son accepts to sacrifice his future one to the god *Varuṇaḥ* if he gives him a boy (A) > as an adult *Hariścandraḥ*'s son escapes, and his father suffers stomach illness inflicted by *Varuṇaḥ* (B) > *Indraḥ* in disguise as a *brāhmaṇaḥ* ascetic councils the boy who shall be sacrificed (*Rohitaḥ*) to become an ascetic (C) > *Rohitaḥ* pays a man (*Śunaḥśaipaḥ* or “dog's tail”) to give him his son as a substitute for his sacrifice (D) > the innocent who would be sacrificed pronounces a hymn and the goddess *Uṣāḥ* appears to save him and cure the king (E) > one of the four priests of the sacrifice (*Viśvāmitra*) adopts *Śunaḥśaipaḥ* (F) > *Viśvāmitra* curses half of his hundred sons — who objected to the adoption — to have their offspring exiled to the north (G).

(2) General hellenic variant:

Zeús in disguise as a stranger who is curious about the irresponsability of *Lykáōn* / his sons regarding sacrifices for the gods / their cruelty (C) > an innocent — random boy / *Nýktimos* (son) / *Arcás* (grandson) — is sacrificed (A) > the sacrificed boy is later resurrected by the gods or saved from *Zeús*' wrath by the earth mother's (*Gaîa*'s) intervention as in *Bibliothékē* (2nd Century A.D.) (B.E.F) > *Lykáōn* and / or his fifty sons are killed with lightning or turned into wolves (G).

The motif of stomach illness / cannibalism plus the secondary elements reminding of dogs / wolves plus the chronology of divine providence producing a certain punishment for the whole

human race after the fall of the arkadian king as best described by Ovidius as “*poena placet diversa, genus mortale sub undis perdere et ex omni nimbos demittere caelo*” [*Metamorphoses* (8 A.D.)] surely cannot be disassociated from the rise of the Cynocephalies in the Upper Underworld, who must have been cursed by the Sky Father (**Dyēws-Ptér*) to vague and devour — that is: bring “real death” towards — their own kind throughout the Land of the Dead until the Flood consumed most of them at the end of the Fourth Age — necessarily connected with the themes of happiness and pursuit for immortality as represented by the efforts and failures of the Third World King to build an earthly paradise.

Along the way of the Fourth Age, anyhow, much can be learned; for example, it is now conceivable that widely popular stories nowadays such as Puss in Boots are literary variants that even though modelled in Europe under the range of centuries ago, carry the reinterpreted content of many generations back. In the case of the clever cat, his ascension to the throne can still be identified as the ascension of the Sea Sage as King of the Underworld; both in Charles Perrault’s version in *Les Contes de ma Mère l’Oye* (1697 A.D.) and Straparola’s *Le Piacevoli Notti* (1550 A.D.) tell us of the youngest of three sons owning Puss in Boots and attaining lordship / kingship because of the inherited animal, and even in Basile’s *Il Pentamerone* (1634 A.D.) — that mentions only two brothers — still puts the fortune on the youngest; furthermore, the connection between mice and dwarfs is widespread¹⁷⁸: as in North America Asdiwal — who is connected to both the Sea Sage and Moon — is welcomed in the underground realm of rodents after his station by the sea or the iroquois lad in Friendly Skeleton resurrecting his companion in an island full of mice in resemblance of the resurrection of the Moon by the Sun

¹⁷⁸ In the tale originally titled *Die drei Glückskinder* [through Grimm’s *Kinder und Hausmärchen* (1812 A.D.)] we have also the same motif of a third son owning a cat, but now it is more clear that it is the cat itself that becomes king when freeing a realm from a plague of rats but nevertheless at the end refusing to leave the royal castle, which is bombed by the realm’s cannons in order to “dethrone” the feline.

in the dwarf-crowded Upper Underworld so do the owners of stolen magic objects in european fairytales force a cat to enter the kingdom of mice and menace them to retrieve the treasure for its master — which is a strange narrative choice – to use your servant to acquire more servants – unless you and your servant have once been the same.

Comparable demonstrations would be appreciated in relation to the Fifth Age, for as time is short and patience thinner the only relevance here produced on the structural unit is the prediction of non-arbitrary relations. If the Four Archetypes assume the external bodily parts in the following order “sexual / defecative organs (*i*), arms (*e*), head (*o*), and legs (*u*)” as justified by the terms of the Grammar, one would expect a systematic reconfiguration — that is: if *u* goes to *o*, *i* necessarily goes to *e*. In practical terms that just means if it were the case for a character of the Cycles associated with a leg (*u*) to lose a head (*o*), another associated with the sexual / defecating organs (*i*) would be forced by the webs of thought to lose an arm / hand (*e*); which is essence what is observed in actual oral tradition. The already mentioned head of *Hun Hunaxpu* (Sea Sage) from Guatemala originating an impregnating tree is thematically similar to the global motif of Husband as Skull (L5F) whose connection with the Second Avatar of the Black Archetype (*u*) originating Moon is evident in myths such as the one collected by Nimuendaju from the extinct brazilian tribe Kuniba¹⁷⁹, whose results implicate the loss of the

¹⁷⁹ In the story a woman is visited every night by a stranger who forces her into sexual relations, but once he is marked by *jenipapo in actu* and identified in the morning as one of her brothers, who is then battered but released only for one of his relatives to follow him, witness his decapitation by the inhabitants of a *maloca*, and proceed to take the head from the enemies before being surprised by a talking head next day, which he distracted and yet was taken by horror until he decided to become the Moon:

“Que me resta fazer agora?! Macaco eu não posso ser, porque me comeriam. Água não posso ser, porque me beberiam e me ferveriam. Pedra eu não posso ser, porque sobre mim defecariam.” Assim foi discorrendo e, já pela manhã, lembrou-se da lua. “Serei a lua”, disse. “Depois de três dias, eu aparecerei, e então acontecerá uma coisa à minha irmã (isto é: ela

Earth Mother's (Second Avatar of the Red Archetype's (*i*)) arm as in The Maiden without Hands (ATU 706; K81), wherein a father / brother advances on his daughter / sister, who either maims herself or is maimed in unwillingness to commit incest and is then either outcasted or sentenced to death; in the former case, by an interesting turn of events she ends up being sheltered by her new husband before being calumniated by a female figure — whose mischief is introduced sometimes along the first dispatchment — in his home and only now sentenced to death (and spared) or banished again only to carry her conceived child throughout the lands until restoring her hand / arm back — often by grabbing her baby through curative waters and *meeting a snake on the way* —, but what is interesting is that when the samples include the death penalty by means other than burning and an executioner tricking his superior to believe in the accomplishment of the task as in basque and baltic samples the requirement to bring the woman's heart — beyond the hands, depending on the variant — opens space for a substitute heart. As the heroine of *Das Mädchen ohne Hände* collected by the Brothers Grimm is saved by a deer's heart, so is the “partner” of *Hun Hunaxpu (Xquic)* — already identified as the Earth Mother — saved by a heart made out of tree sap, and despite the latter not pertaining properly to ATU 706 / K38 the motif of a woman falsely accused of disrupting her virginity / fidelity before condemned is common to the narrative.

Regarding the assurance of those events occurring specifically during the Fifth Age out of the whole Second Cycle and the scenario relevant to the Second Avatar of the White Archetype (*e*) and to the one of the Blue Archetype (*o*), both aims converge. Laying the matter of the Heavenly Maiden aside — whose severed member must be a leg / foot (*o* > *u*) and the promising if not obvious candidate the eurasiatic motif of Cinderella (ATU 510A-510B; K57)

ficará menstruada; naquele tempo, como não havia ainda lua, as mulheres nem ficavam menstruadas nem davam à luz). E assim será cada vez que eu aparecer de novo.”

— 104 Mitos Indígenas nunca Publicados (1986 A.D.); Nimuendaju.

that involves mutilation of feet beyond recognition by shoes and is closely connected in narrative with Maiden without Hands (ATU 706; K81) —, the inutilization of the genitals of the Sky Father can be inferred: we have seen the Serpent King forcing the Sky Father to flee from his kingdom at the end of the Fifth Age — it occurred with *Ĝamšīd* in Persia, *Quetzalcōātl* in Mexico, and partially with *Zeús* and *Tešub* by the Aegean Sea — that pertain to the most innovative versions of the Kingship in Heaven —, but the penitence and exile of the deity — inflated by the abandonment of the former splendor — reconciles the effects of vicious behaviour (*Ĝamšīd*'s decadence of divine grace and turbulent political environment explored by *Zahāk*, and *Quetzalcōātl*'s drunkenness and possible incest explored by *Tezcatlipōca*) with the start of a journey of self-repression and negation of virility, as demanded by dual narration that requires the fecundation of the Heavenly Maiden and birth of the Sun by the Sky Father's (e) mutilated genitals (i) in equivalence with the fecundation of the Earth Mother and birth of the Moon by the Sea Sage's (u) mutilated head (o).

The transition of the Fifth and Sixth Ages is thus marked by the disfiguration of the Avatars; the Sky is castrated and begins a hermit journey; the legs / feet of Heaven are taken off and she remains supposedly a prisoner of the Serpent King after he took control of the universe; the arms / hands of Earth are chopped off while she wanders throughout the lands calumniated as a prostitute; and the Sea is decapitated before having his head carried away by the currents as suggested by the fact that his encounter with the Second Avatar of the Red Archetype (i) is generally near a body of water — as is the abandonment of his son. Indeed, if the whole Sixth Age is an tautegory of the Decadence of Adolescence preceding the mature phase of the Third Cycle, those dismemberments of the Four Spirits leading to psychical paths to be trodden by reflexion — inherently individualistic and solitary and thus the reason why the characters of the Cycles are either expelled or confined — premonish their rebirth — that is: the threshold between the teenage and adult years is the formation of the “final personality”,

whose trespassing is an universal crisis of the human condition; be it temperamental (*i*), ratiocinative (*e*), ideological (*o*), or existential (*u*). When the Seventh Age is introduced, and the Third Avatars are born, the troubles of the past lives pursue to erase them: the Witch — who was necessarily produced by the mortal rests of the Earth Mother if the Serpent and Bird Kings sprang from the main bodies of the Sea Sage and Sky Father respectively — seeks to kill the Summer Child as the Fairy — necessarily sprung from the corpse of the Heavenly Maiden — seeks to aid the Winter Child, and laterally as a serpent — presumably derived from the Sea Sage’s head — seduces the Second Avatar of the Red Archetype (*i*) to taste of the forbidden fruit and a bird — presumably derived from the Sky Father’s genitals — visits the Second Avatar of the Blue Archetype (*o*) to somehow impregnate her, there must be two equivalent animals involved in the birth of the Sun and Moon literally originated by the mutilated parts of their mothers. Fortunately, those beasts are easily identified with the nurses of *Proto-Oidípous* and *Proto-Perséus* that were supposedly a scavenger she-hyena and a mountain she-goat originally due the following reasons: under the alignment of the Four Spirits animals associated with positive matter such as the maternal caring herbivore mammals are under the influence of the the Red Archetype (*i*); those of positive soul or simply connected with the transcendental or Great Above such as birds of the White Archetype (*e*); the one’s of negative soul by process of exclusion through dualism (carnivore mammals) of the Blue Archetype (*o*); and the negative matter in the mortality or Great Below of the “sand-eating” serpents of the Black Archetype (*u*); but the system is not perfectly delimited and the author of the Cycles did not replicate the main figures of the Five Worlds (the Great Beasts: Great Serpents in the Lower Underworld (*u*) — *vide*: Magic Object (ATU 560; K33H) —; Great Birds in the Upper Heaven (*e*) — *vide*: Magic Flight (ATU 313; L72) —; Great Aurochs in the Upper Underworld (*i*) — *vide*: Magic Object (ATU 560; K33H) —; and Great Lions in the Lower Heaven (*o*) — *vide*: webs of thought

—) as shown by the eurasiatic she-wolf¹⁸⁰ and the indo-european she-goat / cow fostering the Divine Twins; consequently, the foster mothers of the Moon and Sun seem to be products of $o + u$ and $i + e$ in order rather than the pure i and o ¹⁸¹— that is: one beast was planned as a carnivore mammal (o) related with the Great Below (u) and the other a herbivore mammal (i) related with the Great Above (i); characteristics proper to a scavenger such as the stripped hyena for being tautegorically seen as an animal of decayed matter and the physical reality — beyond its strong odor that can be associated with the undesirable state of Moon during the start of the Seventh Age — and a mountain goat whose lifestyle on elevated surfaces acts as intermediation to the transcendental metaphysical world — the ultimate reason why *Zeús* and *Farīdūn* were raised on mountains (the Dicte and Alborz). The webs of thought indicate those nurses would carry the Divine Twins away to the extremes of Creation with the internal structure of the World Tree playing a significant role for the paths; the Sun in the Upper Heaven to cohabit with the valkyries (bird maidens) and Moon in the Lower Underworld to live next to the nymphes (snake women) — those mythical creatures that could assume anthropomorphism once without their “skins” if the eurasiatic variant of the Swan Maiden (E9 - K25 - K24) earns its weight. The hyena would perform the typical oedipean incest while raising Moon — probably luring him to sleep with her in complete darkness promising to be another woman as seen in so many global

¹⁸⁰ The american equivalent of a fostering tapir does not impose a problem when vestiges of foxes and jaguars carrying away abandoned babies exist in the same stories such as in the already mentioned How the Fishpoisons Aza and Ineg came to the World collected by Koch-Grünberg.

¹⁸¹ The most basic explanation for why the webs of thought appear to suddenly “break” in this particular case is that as the Sun and Moon have their own nurses, so should Dawn and Night have their equivalents: a lion(ess) and an auroch / cow respectively, which could be formed by the other mutilated member if two legs / feet and arms / hand were chopped off rather than half the pair; and in addition, the sums $o + u$ and $i + e$ are almost certainly tautegories of incestuous conflicts between the Avatars during the Second Cycle.

samples — whereas dual narration forces us to think it was the Sun the one who took initiative against his step-mother, with both generating new Aeons in the process.

Midst the Romans, Norse, and Indians there are indo-european entities (*Ianus*, *Heimdallr*, and *Kārttikēyah*) described as •¹ connected with fire and water (in birth): *Ianus*' uprising of hot springs after the kidnapping of the sabine women by the romans plus his ritualistic pairing with the hearth goddess *Vesta*; *Heimdallr*'s watch over the burning bridge *Bifröst* plus the possibility that his nine mothers were the daughters of the sea god *Njörðr*; and *Kārttikēyah*'s birth by the River Ganges through the interference of the fire god *Agniḥ*); •² guardians of the gods: *Ianus* as the god of passages and holder of the heavenly gates; *Heimdallr* as the watchman of the gods; and *Kārttikēyah* as the general of the gods); •³ cosmic mediators of order: *Ianus*' presidency over beginnings and ends; *Heimdallr*'s role in the formation of nordic classes; and *Kārttikēyah*'s conflict against demons hordes); •⁴ faithful in subordination to a higher figure: (*Ianus*' subordination to *Iupiter*; *Heimdallr*'s subordination to *Óðinn*; and *Kārttikēyah*'s subordination to *Śivah*); •⁵ announcers of war and peace (*Ianus*' anual cycle of war and peace; *Heimdallr*'s role in the War of the *Æsir* and *Vanir*; and *Kārttikēyah*'s military position); •⁶ (adoptive) sons of multiple mothers —, (*Heimdallr*'s nine mothers; and *Kārttikēyah*'s six/seven (adoptive) mothers); •⁷ extremely bright and goldlike (*Heimdallr*'s recognition as the whitest of the gods plus his golden teeth; and *Kārttikēyah*'s golden appearance also reminiscent of gold as *Agniḥ*'s sperm); and •⁸ all-seeing (*Ianus*' two heads with sight of past and future; and *Heimdallr*'s extreme senses); this plus bearing in mind some other oddities such as the fact that *Heimdallr* was closely linked to rams in Scandinavia and that the adoptive mothers of *Kārttikēyah* were explicitly affirmed as the *Pleidades* in the hindu tradition one cannot but reach the conclusion that there were originally at least two archaic indo-european gods of fire: the god of the white/celestial fire (*Heimdallr*, *Ianus/Vesta*, and *Kārttikēyah/Agniḥ*) and black/wild fire (*Surtr*, *Vulcanus*, and *Rudrah*), respectively originated from the cyclic Bright Guardian

(offspring of the Sun with the mountain she-goat that nursed him) and Dark Foe (offspring of the Moon with the she-hyena that nursed him); the first one must have been adopted by the Six Deuterograms of Dawn — all enamored of his father — in the Upper Heaven wherein he grew to establish order as an omniscient *civilisateur* — *because for him who is light everything is clear* — whereas the last one must have been rejected by the Six Deuterograms of Night — whom his father felt uncorrespondent attraction towards — in the Lower Underworld wherein he grew to incubate chaos as an omnipresent *destruteur* — *because for him who is darkness everything is consumed* — as shown by the commonality in north-american myths to include the character Coyote — whose shape-shifting trickster role associates him with the Dark Archetype (*u*) — asking his *faeces* for advice while amazonian corruptions of the character Moon not rarely find a baby in the belly of the (dead) incestuous tapir that fostered them¹⁸², and again following dual narration the tapir's baby is by rule despised and hunted by the tribe in

¹⁸² In a moralised variant collected by Nimuendaju from the Kamaka, a mother flees with her son to the wilderness, where she later transforms into a tapir in order to be able to become pregnant of another, but once her brother discovers and brings the tribe to hunt them — with the exception of the human offspring, who even sides with his race —, the slaughter ensues:

O homem disse a seu sobrinho que o esperasse no dia seguinte; depois foi e reuniu todos os seus irmãos e parentes para que o ajudassem a matar o casal. Sua irmã, ele mesmo mataria, enquanto os outros deviam abater o tapir. Eles se puseram de emboscada, ao lado do caminho deste, enquanto o homem foi ter com seu sobrinho e mandou que este matasse o filhote de tapir com as suas flechinhas. Quando este gritou sob as flechadas do menino, os pais acudiram imediatamente, mas o tapir foi morto na sua trilha pelos parentes do homem, enquanto este matou a anta junto ao jirau. Depois levou seu sobrinho para casa, mas estava desconfiado e disse ao menino: “Se tu também te transformares em tapir, eu te matarei da mesma maneira”.

— 104 Mitos Indígenas nunca Publicados (1986 A.D.); Nimuendaju.

South America as expected of the Dark Foe rather than adopted as the Bright Guardian in the indo-european tradition.

Tertiary figures are difficult to detect as their remains in oral tradition may be almost non-existent nowadays, and yet the fact they can be evoked again disrupts temporal barriers... No wonder a certain passage in a myth from the Desana catalogued in *Umusĩ Pārōkumu*'s and *Tōrāmũ Kēhĩrĩ*'s *Antes o Mundo não existia* (1995 A.D.) resembles so much a scene from a poem written three thousand years earlier in another continent. Both the american *Buhtari Gōāmũ* and the eurasiatic *Odysseús* disguise themselves as moribund guests / beggars in order to attend unnoticed the marriage / new husband reveal ceremony imposed upon their wives before the protagonists practise a skill demonstration — *Buhtari Gōāmũ*'s splitting trunks with an axe and *Odysseús*' use of the bow and arrow — and ultimately slay the usurpers (the King Vulture after the pair flees whereas the one hundred and eight suitors briefly afterwards). But the interesting thing is that the desana variant — beyond presenting the common american pattern to turn the Serpent King into a bird — informs of the capture of the hero's bride by the multiple-headed foe¹⁸³ in striking resemblance with the proto-indo-european motif of a three-headed giant / dragon holding the captured bride of a hero / his own daughter, the waters of the world, and stolen cattle under an inaccessible fortress / island guarded by two four-eyed watchdogs. Take *Hómēros*' *Odysseía* (8th Century B.C.) — which at this point is more than clear to have not been of *Hómēros* —: when *Odysseús* arrives at his home a glimpse is given to his old dog *Árgos* — whom the epic singer uses during the animal's last moments to remind the spectator of the abusive effect of the suitors over the protagonist's inheritance — and yet a more vivid *Árgos* in the hellenic tradition is seen in the Myth of *Īō* guarding the nymph shapeshifted into cow with his hundred eyes, in which — even though represented as a giant — the figure can still be compared with the two-headed — that is: *four-eyed* — watchdog of the tree-headed

¹⁸³ The Desana as many south-american aboriginal peoples refer to those usurper birds as having two heads.

Gēryōn whose cattle was stolen by *Hēraklēs* in his tenth labour, with the three-headed hellish guardian *Kérberos*, or outside Greece: with the nine watchdogs of the celtic giant *Ysbaddaden*¹⁸⁴ in the *Mabinogi* (12th Century A.D.) — *who assigned impossible tasks for the pretender of his daughter* —, with the two four-eyed dogs of the vedic *Yamaḥ* — already demonstrated to be a corruption of the Third World King —, *et cetera*. Nevertheless, one should not repeat the same indo-european misunderstanding: a considerable amount of those four-eyed guardians were no dogs originally — nor wolves.

As in the brazilian myth *Buhtari Gōāmü* receives wings from the birds to reach heaven and rescue his wife from the two-headed King-Vulture, in India *Rāmaḥ* — the hero of the *Rāmāyaṇam* (1st Millenium B.C.) — arrives at the island of the nine-headed *Rāvaṇaḥ* for his dear *Sītāḥ* only through a bridge rather than boats after menacing the sea god *Varuṇaḥ* with *his bow and arrow*, and *Hēraklēs* before finding three-headed *Gēryōn*'s island saw himself *shooting an arrow* at the Sun in peculiar reference to the global motif of Arrow Bridge (J58-J59), wherein a figure visits the upper world by climbing / flying on a chain / unit of projectiles; therefore, the identification of the Level of Creation where the scene takes place cannot be mistaken as other than the Lower Heaven, and in consequence one should remember the motif of Heavenly Giants (I20A) which perfectly fits with dual narration and the motif of Underground Dwarfs (I20) and conclude “as dwarfs have one eye and one leg (*u*), giants must have four eyes and four arms (*e*)”; and besides, the guardians of the Serpent King in Heaven cannot be the same as those from the Underworld — despite the relation of both groups with the number 4 —, due the fact that the Cynocephalies would have already been defeated by the Divine Twins in the previous Season, and in conclusion those beasts in the Invasion of Heaven during Summer would have been originally and tautegorically based on an animal other than a wolf.

¹⁸⁴ For the motif of maintaining stolen cattle, *vide*: the irish *Balar*.

Anyhow, there are corruptions of magnitudes more severe; the Dragon Slayer (ATU 300; K38F) in Europe for example generally mixes the Fourth and Seventh Ages by the insertion of three brothers seeking fortune, but some samples in the likeness of the albanian tale of The Twins¹⁸⁵ [through Giuseppe Schirò's *Canti Tradizionali ed Altri Saggi delle Colonie Albanesi di Sicilia* (1923 A.D.)] are more delimited in the way of *Perséus*, allowing for a greater appreciation of the Serpent King oppressing the Levels of Creation and in special the Upper Heaven, whose inhabitants are demanded to furnish the Six Deuterograms of Dawn and herself

¹⁸⁵ The tale starts with the typical european variant of Blood Brothers (ATU 303; K93) — that is: Conception by Fish (T511.5.1.5.1.), Life Token (E761), *et cetera* — but this time the twins are explicitly said to represent the Sun and Moon and to make a pact of return in a certain place before separating — as expected of the Divine Twins in the Cycles when alternating between the Worlds during the Second Act of Spring of the Seventh Age —, and afterwards the journey of the Sun twin ingresses in a direct conflict with the seven-headed *Kuçedra* (Serpent King) who stops the waterflow and demands a maiden daily as sacrifice only for the motifs of Prize Princess (T68.1.1.), Magic Sleep (D1975.) Awaking Tears (D1978.2.2.), Dragon Fight (B11.11.11.), Dragon-tongue Proof (H105.1.1.), and Prize Impostor (K1932.) to precede the return to ATU 303 / K93, whence we are told of the adventures of the Moon twin, who entered a cave at the foot a mountain (Underworld) in order to find the goddess known as Beauty of the Sea, but once unable to perform tasks imposed by a witch (Witch) (a riddle, the cutting of a woolen bow, and the climbing of a hedge on his horse's back without touching it) he is turned into stone. The surviving brother, meanwhile, notices the darkening of his gem and leaves the kingdom until meeting a wise old man (Fairy?) who informs everything he should know, beautiful nymphs (six Deuterograms of Night?) to unsuccessfully distract him, and finally the witch, who this time was forced to break her spell before dying by a fall. Finally in a later episode the Sun twin frees the kingdom of the start of the tale from foreign foes but it is his copy who enters the city first and is put to bed with his sister-in-law before the dragon-slayer returns when they are asleep and notices the silver sword separating the pair, which strengthens his trust on the Moon twin.

as sacrifice¹⁸⁶ — who are all except the Avatar devoured before presumably turning into stars¹⁸⁷ —, only for the Sun and Moon to unite forces and eventually dethrone the Usurper until the end

¹⁸⁶ Everything points to the menace made by the Serpent King as the interruption of the flow of the waters of the World Tree to the Upper Heaven; this can be corroborated by the indo-european motif of a multiple-headed dragon seizing the waters of a community — *vide*: the indian *Vṛtraḥ* stopping waterflows or the albanian *Kuçedra* bringing droughts — and the motif found in european fairytales of a frog / toad blocking the passage of water, which is simply a regional variant of a the global motif of Frog hiding Water (B8) — found even in Australia — that — together with other peculiar motifs such as Frog as the Sun's Enemy (C35B) — is easily explained as a memory of the Witch holding the waters of the World Tree for her master. It is no coincidence that the cannibal figure is associated with frogs / toads in the Americas — *vide*: Makunaima and Pia's evil grandmother as part of the motif of Frog Woman (J15B) —, where in the narratives of the Sun and Moon the mother of the Divine Twins is often made to catch lice / frogs from the head of the crone / old frog who will either seek to kill her or her offspring.

¹⁸⁷ It is common for seven figures to ascend to the sky and become the Pleiades after a hunt / famine, in which the hellenic scene of *Ōriōn* chasing seven maidens is made equivalent with the amazonian myth collected by Koch-Grünberg of seven siblings turning into stars after being abandoned for eating too much:

Ein Mann hatte sieben Söhne, die täglich weinten und Vater und Mutter um Essen baten. Da schalt sie die Mutter und sprach: „Ach, meine Söhne, ich gebe euch zu essen, und niemals reicht es. Ihr seid Fresser!“ Endlich nahm sie vom Brastrost den Kinnbacken eines Tapirs und warf ihn den Kindern hin mit den Worten: „Da habt ihr etwas zu essen!“ „Das reicht nicht für uns, meine Mutter!“, sagten sie. Der älteste Sohn nahm das Stück und verteilte es unter seine jüngeren Brüder, indem er sagte: „Da ist etwas zu essen, aber es reicht nicht für uns!“ Sie nahmen das Fleisch und aßen es. Dann sagte der Älteste: „Wohlan, meine Brüderchen, laßt uns zum Himmel gehen und Sterne sein!“ Darauf faßten sie sich unter den Armen und tanzten singend davon. Tanzend stiegen sie empor. Die Mutter trat heraus, sah ihnen nach und rief: „Ach, meine Söhne, wohin geht ihr? Hier ist für euch zu essen!“ „Es ist umsonst, meine Mutter! Bleibe da! Wir wollen zum Himmel gehen zu unserem Oheim, um

of Summer, whose climax the present author could garnish with descriptions of how the Serpent King's heads grow in a greater number when chopped off — as the Lernaean Hydra slain by *Hēraklēs* in his second labour or the curious reattachment of the cut heads by the dragon of the albanian tale —, how his punishment was to guard the mountain(s) (of the dead / World Tree) after defeated — as *Typhōn* being smashed by a mountain throwned by *Zeús*; *Ullikummi* hidden on the shoulder of an *Átlas*-ike giant in the Underworld in fear of *Tešub*; *Zahāk* sentenced by *Farīdūn* to be imprisoned in a cave beneath a mountain for eternity; and *Tezcatlipōca* arriving from the foot a mountain before bringing the downfall of *Quetzalcōātl* —, *et cetera*. Indeed, there is plenty of material, but for now it suffices to skip again until Autumn is present and the conflict between the Divine Twins develops.

We have seen how in the Seventh Age the Avatars are growing and facing their own difficulties with the murder attempts of the Witch and the saving advices of Fairy in their respective realms until the Bird King recruits the Sun and the Serpent King enslaves the Moon (First Act), how the latter specifically faces challenges in the Underworld and beyond before fleeing with Night while supposedly the Sun fails in rescuing Dawn in Heaven (Second Act) and has to descend to the Land of the Dead instead in order to save and anoint as blood brother his *Doppelgänger* after the withering of the same tree that impregnated the Earth Mother in the previous Age (Third Act), but after defeating the Cynocephalies and the Witch in Spring (Dawn's season) and ultimately dethroning the Serpent King in Summer (Sun's Season) together, the events of Autumn (Night's Season) dissipate the friendship of the Divine Twins; this is manifested in the short conflict between the Sun twin and the Moon twin in the albanian tale when they are about to enter in animosity because of the former's fear to be betrayed by

Sterne zu sein!" Tanzend stiegen sie empor, in Kreisen wie der Aasgeier. Sie stiegen höher und höher bis sie zum Himmel kamen.

— Vom Roraima zum Orinoco (1917 A.D.); Koch-Grünberg.

his lover and best friend, but whereas in european fairytales the scene is commonly presented only to be immediately solved, the motif of the Faithless Wife (ATU 318; F70) in older literature such as the false accusation of rape laid upon *Bellerophôn* — already identified with Proto-*Oidípous* — by his host's wife in *Ilías* (8th century B.C.) or the same occurrence in the Papyrus D'Orbiney (12th Century B.C.) has dramatic consequences for the plot. In the case of the egyptian myth, briefly after the accused brother is hostilized he performs a self-castration and throws his member to the fishes in striking resemblance with the fate of *Buhtari Gōāmū*'s lover's lover, whose penis is chopped off after murdered by the protagonist, eaten by the seduced woman, and then rejected on a river, where it transforms into a fish known by the natives as "Moon's dick"¹⁸⁸.

Following dual narration, as the Witch (Night's Aeon by the previous incarnation) dies / transforms in Dawn's Season so must the Fairy (Dawn's Aeon by the previous incarnation) die / transform in Night's Season — as expected of the Bird King in Winter —, making this conflict the climax and therefore a development of a Third Act before Moon castrates himself and starts a marine journey in the likeness of a true *Odyseús* with his six Deuterograms — dwarfs otherwise known as the *Wise Fishes* as evidenced by the sumerian depiction of the Seven Sages or the hero of The Search for the Stone Axe becoming a fish — leading to the events responsible for making him gain control over the universe in the Eighth Age. As previously mentioned in the north-american myth of The Faithful Lovers, the south-american The Search for the Stone

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Logo pegou a cuia e foi até o porto. Tirou água com a cuia, bebeu e, depois, vomitou no rio. O vômito caiu no rio. Aí é que saiu o pau do rapaz que ela tinha comido. Quando caiu na água, o pau transformou-se no peixe chamado abeyeru, isto é, pau da lua. Este peixe, os Antigos, não o comiam.

— Antes o Mundo não existia (1995 A.D.); Pārōkumu & Kēhíri.

Axe, and the eurasiatic *Pāṇḍavāḥ*, at the end of the adventures of seven travellers there rests only one human, and it is because he attains divinity. It is no coincidence that *Buhtari Gōāmü* — even though mainly associated with the Sun¹⁸⁹ — ascends to heaven at the end of his story no different than the character of the *Mahābhārataḥ* (4th Century A.D.); he is predestined to rule the Eighth Age; the north-american portrayal of an ugly scaby boy becoming handsome after entering a shamanistic path on a mountain range and bathing at a pond after a moment of indecision between an ugly girl who likes him and former pretty wives who tease him as in the Xueláxuesem Myth of the Bella Coola collected by Boas surely indicates it, and the myth of Piripiri collected by Antônio Amorim in *Lendas em Nheengatu e em Português* (1928 A.D.) of a solitary beautiful youth raised by a she-deer — *vide*: Proto-*Oidípous*’ incestuous hyena — being harassed by amazonian women who under the counsel of magicians attempt to catch him

¹⁸⁹ Further evidence that the narrative of the Moon is mixed with the one of the Sun in the desana myth is the reoccurrence of *Kirkē*’s motif of otherworldly woman / women attracting man / men to her / their deadly vagina — found in *The Search for the Stone Axe* and *Odyssēia* (8th Century B.C.):

Amõ estava totalmente nua e isto excitava muito Buhtari Gōāmü. Lá em cima, na cumieira da casa, estavam pendurados dois pedaços de pau miratinga: eram os maridos de Amõ. Certos dias, ela subia até onde estavam os pedaços de pau. Aí, sentada em cima deles, ela fazia movimentos para gozar. Depois, descia. Buhari Gōāmü ficava observando e tinha mesmo muito desejo de praticar sexo com ela. E praticou mesmo. Mas isso não lhe trouxe satisfação nenhuma. Pelo contrário, deu-lhe doença. No-meio dos cabelos do sexo de Amõ, havia, com efeito, numerosos insetos picadores, isto é, aranhas, escorpiões, tocandiras e formigas de fogo. Estes picaram o pau dele enquanto ele fazia sexo com Amõ. O seu pau começou a inchar, a crescer, até atingir o comprimento de um meio metro. E ele sentia dores terríveis. Não podendo mais sustentar esse pau grande cheio de doença, ele teceu um cestinho e se pôs a carregá-lo dentro, o cesto pendurado no seu pescoço.

— Antes o Mundo não existia (1995 A.D.); Pārōkumu & Kēhíri.

during the nights in which the Moon is present only for later to awake the captured Piripiri due impatience and start sleeping to see his face nevermore is probably a distortion of the motif of the Lost Dead Wife (H12C), whose version in the tale of *Orpheús* — *whose lyre famously made Kérberos fall asleep* — forsaking his lover behind him to the Underworld for looking back is similar to *Lot*'s wife in the Old Testament becoming a pillar of salt by disobeying God's order to gaze Sodom no more, or Asdiwal's death by being swallowed into the underground — also the end of most variants in which he is petrified while hunting on mountains with his dog — when his wife Evening Star glanced him climbing a mountain with her — again almost the same as told by Ovidius and the hindu bards.

Besides recognizing Death by Stare (H54B) as evidently connected to a mountain and the Land of the Dead — the reason why *Izanami* became a corpse after her brother broke the pleading of not looking into her face while in the Underworld — as well as with the imprisoned Serpent King¹⁹⁰, it is now predictable that male figures of traditional narratives deeply affected by the conflict of two or more women such as Asdiwal, *Ádōnis*, and the love interest of the heroines of Animal Bridegroom (ATU 425A) — *who is often enchanted to sleep during the reencounter* — will be by rule found to be in fact corruptions of Moon transitioning between the love interest of Dawn and Night in the second half of the Seventh Age or even in the Eight Age.

Further than this the present author has not been able to restore in schedule, lest the chronology lose any defense by the webs of thought and turn to the realm of speculation. And despite the efforts to bind the knots, the litterature of the motifs is so vast that clear cognates will only make sense under a trial of exegesis, as if the similarities midst *Pandōra*'s Box — or

¹⁹⁰ *Vide*: the *Gorgón* of the Hellenics with the hability to turn those who gaze at her eyes into stone, the *Balar* of the Irish whose terrible eye brings instantaneous death, the european basilisk — a serpent in the earliest accounts — making slaughter likewise, *et cetera*.

rather Jar — and the brazilian myth of The Great Snake's Daughter¹⁹¹ [through Couto de Magalhães' *O Selvagem* (1876 A.D.)] would only spring after one acknowledges *Pandōra* — or rather the Earth Mother — as the sculpted figurine of *Héphaistos* — or rather the Sea (Sage) — according to the motif of Wooden Figurine (E30-E30A-E30B) and the three servants of *Mboîasu* sent to bring the night in a container (B17) and not open it before opening it anyway (H24) as the three Deuterograms of the Third World King, who take here the place of the seven men of the north-american myth of The Daughter of the Sun¹⁹² [through Mooney's *Myths of*

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A lenda e em resumo a seguinte: no principio não havia distincção entre animaes e o homem e as plantas; tudo foliava. Também não havia trevas. Tendo a fillia da Cobra Grande se casado, não quiz cohabitar com o seu marido enquanto não houvesse noite sobre o mundo, assim como havia no fundo das aguas. O marido mandou buscar a noite, que lhe foi remettida encerrada dentro de um caroço de tucumã bem cerrado, com prohibição expressa aos conductores de que o abrissem, pega de perder em-se a si e a seus descendentes, e a todas as cousas. A principio resistem de tentação, mas depois, a curiosidade de saber o que havia dentro da fruta os fez violar a prohibição, e assim se perderam.

— O Selvagem (1876 A.D.); Magalhães.

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They took up the box and started home toward the east. In a little while the girl came to life again and begged to be let out of the box, but they made no answer and went on. Soon she called again and said she was hungry, but still they made no answer and went on. After another while she spoke again and called for a drink and pleaded so that it was very hard to listen to her, but the men who carried the box said nothing and still went on. When at last they were very near home, she called again and begged them to raise the lid just a little, because she was smothering. They were afraid she was really dying now, so they lifted the lid a little to give her air, but as they did so there was a fluttering sound inside and something flew past them into the thicket and they heard a redbirdcry, "*Kwish! kwish! kwish!*" in the

the Cherokee (1900 A.D.)] who instead of the evils of humanity or darkness let death come to the world after freeing the woman inside to the Land of the Ghosts, by which one is forced to recognize the container's content as Night — plus the servants of the Sea Sage / Serpent King sent to rescue her as originally the Little Men of the Cherokee myth responsible for instructing humans to retrieve the Sun's daughter — that is: dwarfs —, due the fact that: •¹ Night is supposedly already in the Upper Underworld at the start of the Seventh Age in order to be held by the Serpent King in the Island of the Underworld and for the events of the Magic Flight (ATU 313; L72) to happen; •² Moon in opposition to the Sun must have no cohabitation or even knowledge of his sister during his childhood under dual narration; and •³ if Night is already dead, that would act in accordance with myths in which the maiden staying too long the Land of the Dead is not allowed to exit and when sought by her lover as in *Dead Wife* (H12C) is lost again — plus the fact that the eldritch *fiancée* is often abandoned by the rescuer after magic flights in European fairytales.

The lot of examples must be sufficient. If the premises of this introduction are correct, the Cycles can be restored.

§ 3.9 Verdict on Behavioural Modernity

Whoever first sang to us the Epic of Humanity was indebted with the highest faculties of consciousness humanly possible, and yet one could attribute that state not to a perfect *Übermensch* — surely the Shanidar Hypothesis suggests the exact opposite —, a sudden genetic mutation — if there is a lesson to be extracted from Archaeology, Anthropology, and History

bushes. They shut down the lid and went on again to the settlements, but when they got there and opened the box it was empty.

— *Myths of the Cherokee* (1900 A.D.); Mooney.

in general is that as long as we were humans everything was always possible under our respective limitations —, or even the most special circumstances such as a traumatic reconfiguration in the brain — accidents alone may demolish structures, but never raise them —; rather, if the unique experiences each individual acquires throughout the life contribute to society as a whole — be they either positive or negative —, the achievements of a Stone Age peasant are no less heroic than the inheritance of that forgotten fool who first tasted the forbidden fruit and died — that is: small or great, of little effect or essential to subsistence, being prone to be done by anyone or prearranged to the one chosen by the stars themselves, the historical act will carry the whole race.

§ 3.10 Verdict on Intellectual Culture

Human culture is unique despite not special. The evolutionary *souvenirs* with the great apes and some monkeys are marvellous to behold and the fact that some sea mammals and birds do also require socialization in order to develop their calls constantly raises doubts regarding the origin of human language, but even though in this sense “conventional”, their systems are inherently limited compared to ours — be it a consequence of an incremental or saltative genesis. All agreed; but let not the beauty of the gift overshadow its donor’s. The matter here is neither the origin of language (*ratio*) nor speech (*oratio*); those themes pertain to Neuroscience and Evolutionary Biology respectively. What concerns the present author is the origin of language as understood by Historical Linguistics — that is: languages (*langue*) rather than language faculty (*langage*). Nevertheless, it is an inconvenience that their mixing is not as often distinguished as it should in theory in the late Western Tradition. “*Le Language étant la forme expressive et le vêtement extérieur de la pensée, l’un et l’autre doivent être tenus pour contemporains*” [*De l’Origine du Langage* (1864 A.D.)] wrote the french writer Ernest Renan before the ban imputed by the *Société de Linguistique de Paris* on the theme in 1866, when he

was still inspired by linguist Heymann Steinthal's *Der Ursprung der Sprache im Zusammenhange mit den letzten Fragen alles Wissens* (1858 A.D.), whose latter author — as big names of his field such as Wilhelm von Humboldt¹⁹³ — in his turn was distantly influenced by philosopher Johann Herder's unfounded assumption that reasoning and languages must be simultaneous: “*Die Fortbildung der Sprache dem Menschen so natürlich, als seine Natur selbst*” [*Abhandlung über den Ursprung der Sprache* (1772 A.D.)]; yet a famous contrast preceded all those works: Rousseau's affirmation of passion and conscious endeavor through the formation of the first social groups as direct causes of the first languages in his incomplete essay on the subject — initiated more than a decade earlier than Herder's one:

Quoi donc ! avant ce temps les hommes naissaient-ils de la terre ? Les générations se succédaient-elles sans que les deux sexes fussent unis et sans que personne s'entendît ? Non : il y avait des familles, mais il n'y avait point de nations ; il y avait des langues domestiques, mais il n'y avait point de langues populaires ; il y avait des mariages, mais il n'y avait point d'amour. Chaque famille se suffisait à elle-même et se perpétuait par son seul sang : les enfans, nés des mêmes parens, croissaient ensemble, et trouvaient peu à peu des manières de s'expliquer entre eux : les sexes se distinguaient avec l'âge ; le penchant naturel suffisait pour les unir, l'instinct tenait lieu de passion, l'habitude tenait lieu de préférence, on devenait mari et femme sans avoir cessé d'être frère et sœur. Il n'y avait là rien d'assez animé pour dénouer la langue, rien qui pût arracher assez fréquemment les accens des passions

¹⁹³ “So wenig sich der Instinkt der Thiere aus ihren geistigen Anlagen erklären lässt, eben so wenig kann man für die Erfindung der Sprachen Rechenschaft geben aus den Begriffen und dem Denkvermögen der rohen und wilden Nationen, welche ihre Schöpfer sind”. [*Über das vergleichende Sprachstudium in Beziehung auf die verschiedenen Epochen der Sprachentwicklung* (1820 A.D.)].

ardentes pour les tourner en institutions : et l'on en peut dire autant des besoins rares et peu pressans qui pouvaient porter quelques hommes à concourir à des travaux communs ; l'un commençait le bassin de la fontaine, et l'autre l'achevait ensuite, souvent sans avoir eu besoin du moindre accord, et quelquefois même sans s'être vus. En un mot, dans les climats doux, dans les terrains fertiles, il fallut toute la vivacité des passions agréables pour commencer à faire parler les habitans : les premières langues, filles du plaisir et non du besoin, portèrent long-temps l'enseigne de leur père ; leur accent séducteur ne s'effaça qu'avec les sentimens qui les avaient fait naître, lorsque de nouveaux besoins, introduits parmi les hommes, forcèrent chacun de ne songer qu'à lui-même et de retirer son cœur au-dedans de lui.

— Essai sur l'Origine des Langues (1781 A.D.); Rousseau.

The french essayist however was not conformed with passion alone, but devised an antecedent in necessity — this time instinctive — in the rise of pantomimes:

Si-tôt qu'un homme fut reconnu par un autre pour un Être sentant, pensant & semblable à lui, le desir ou le besoin de lui communiquer ses sentimens & ses pensées lui en fit chercher les moyens. Ces moyens ne peuvent se tirer que des sens, les seuls instrumens par lesquels un homme puisse agir sur un autre. Voilà donc l'institution des signes sensibles pour exprimer la pensée. Les inventeurs du langage ne firent pas ce raisonnement, mais l'instinct leur en suggera la conséquence.

— Essai sur l'Origine des Langues (1781 A.D.); Rousseau.

Thus for Rousseau gestural and spoken language were equivalent choices for intelligibility only deterred from one another by their prominences in the proper needs and passions of Man:

Ceci me fait penser que si nous n'avions jamais eu que des besoins physiques, nous aurions fort bien pu ne parler jamais & nous faire entendre parfaitement, par la seule langue du geste. Nous aurions pu établir des sociétés peu différentes de ce qu'elles sont aujourd'hui, ou qui même auroient marché mieux à leur but : nous aurions pu instituer des loix, choisir des chefs, inventer des arts, établir le commerce, & faire en un mot, presque autant de choses que nous en faisons par le secours de la parole. La langue épistolaire des Salams transmet, sans crainte des jaloux, les secrets de la galanteries orientale à travers les harems les mieux gardés. Les muets du Grand-Seigneur s'entendent entr'eux, & entendent tout ce qu'on leur dit par signes, tout aussi-bien qu'on peut le dire par le discours. Le sieur Pereyre, & ceux qui, comme lui, apprennent aux muets, non-seulement à parler, mais à savoir ce qu'ils disent, sont bien forcés de leur apprendre auparavant une autre langue non moins compliquée, à l'aide de laquelle ils puissent leur faire entendre celle-là.

— Essai sur l'Origine des Langues (1781 A.D.); Rousseau.

Following the terms, the supremacy of speech over gestures can be interpreted as the supremacy of passion over necessity, when humans convinced themselves of morality and then started the convention of sound and meaning in curious parallel with *Plátōn*'s name-givers¹⁹⁴:

¹⁹⁴ Indeed, Rousseau even mentions the platonic dialogue:

Cette langue aurait beaucoup de synonymes pour exprimer le même être par ses différents rapports ; elle aurait peu d'adverbes et de mots abstraits pour exprimer ces mêmes rapports. Elle aurait beaucoup d'augmentatifs, de diminutifs, de mots composés, de particules explétives pour donner la cadence aux périodes et de la rondeur aux phrases ; elle aurait beaucoup d'irrégularités et d'anomalies ; elle négligerait l'analogie grammaticale pour

Dans les premiers tems les hommes épars sur la face de la terre n'avoient de société que celle de la famille, de la loix que celles de la nature, de langue que le geste & quelques sons inarticulés. Ils n'étoient liés par aucune idée de fraternité commune, & n'ayant aucun arbitre que la force, ils se croyoient ennemis les uns des autres. C'étoient leur foiblesse & leur ignorance qui leur donnoient cette opinion. Ne connoissant rien, ils craignoient tout, ils attaquoient pour se défendre. Un homme abandonné seul sur la face de la terre, à la merci du genre-humain, devoit être un animal féroce. Il étoit prêt à faire aux autres tout le mal qu'il craignoit d'eux. La crainte & la foiblesse sont les sources de la cruauté.

— Essai sur l'Origine des Langues (1781 A.D.); Rousseau.

Another particular national thinker who not only held a discussion incorporating gestures, but also introduced it — apart from Bernard Mandeville's *The Fable of the Bees* (1714 A.D.) — a decade earlier is Étienne de Condillac, whose position in the other hand pointed spoken language as a continuous consequence of necessity, exemplified with primitive children:

Quand ils vécurent ensemble, ils eurent occasion de donner plus d'exercice à ces premières opérations ; parce que leur commerce réciproque leur fit attacher aux cris de chaque passion les perceptions dont ils étoient les signes naturels. Ils les accompagnoient ordinairement de quelque mouvement, de

s'attacher à l'euphonie, au nombre, à l'harmonie et à la beauté des sons. Au lieu d'arguments elle aurait des sentences, elle persuaderait sans convaincre et peindrait sans raisonner. Elle ressemblerait à la langue chinoise à certains égards, à la grecque à d'autres, à l'arabe à d'autres. Étendez ces idées dans toutes leurs branches, et vous trouverez que le Cratyle de Platon n'est pas si ridicule qu'il paraît l'être.

— Essai sur l'Origine des Langues (1781 A.D.); Rousseau.

quelque geste ou de quelque action, dont l'expression étoit encore plus sensible. Par exemple, celui qui souffroit, parce qu'il étoit privé d'un objet que ses besoins lui rendoient nécessaire, ne s'en tenoit pas à pousser des cris ; il faisoit des efforts pour l'obtenir ; il agitoit sa tête, ses bras & toutes les parties de son corps. L'autre, ému à ce spectacle, fixoit les yeux sur le même objet ; &, sentant passer dans son ame des sentimens dont il n'étoit pas encore capable de se rendre raison, il souffroit de voir souffrir ce misérable. Dès ce moment, il se sent intéressé à le soulager ; & il obéit à cette impression, autant qu'il est en son pouvoir. Ainsi, par le seul instinct, ces hommes se demandoient & se prêtoient des secours. Je dis par le seul instinct, car la réflexion n'y pouvoit encore avoir part. L'un ne disoit pas : il faut m'agiter de telle manière, pour lui faire connoître ce qui m'est nécessaire & pour l'engager à me secourir ; ni l'autre : je vois à ses mouvemens qu'il veut telle chose, je vais lui en donner la jouissance : mais tous deux agissoient en conséquence du besoin qui les pressoit davantage.

— Essai sur l'Origine des Connaissances Humaines (1746 A.D.); Condillac.

That Reasoning may turn almost simultaneously into expression as pompously claimed by Herder — to whom the promotion of natural cries shaped by onomatopoeia seemed obvious¹⁹⁵ — is not controversial, but expression in itself does not follow necessarily words — as noticed by the french inquirers. In Condillac's view the language of action — described by

¹⁹⁵ A predecessor of Darwin's view in *The Descent of Man* (1871 A.D.), though more imperative:

Die Wurzeln ihrer einfachsten, wirksamsten, frühesten Verben endlich sind jene ersten Ausrufe der Natur, die erst später gemodelt wurden, und die Sprachen aller alten und wilden Völker sind daher in diesem innern, lebendigen Tone für Fremde wig unaussprechlich!

— Abhandlung über den Ursprung der Sprache (1772 A.D.); Herder.

him as “*langage qui, dans ses commencemens, pour être proportionné au peu d’intelligence de ce couple, ne consistoit vraisemblablement qu’en contorsions & en agitations violentes*” [*Essai sur l’Origine des Connaissances Humaines* (1746 A.D.)] — would solely develop into spoken languages — by nature more optimal for the coining of new terms according to the philosopher — after inspired by natural cries:

Pour comprendre comment les hommes convinrent entr’eux du sens des premiers mots qu’ils voulurent mettre en usage, il suffit d’observer qu’ils les prononçoient dans des circonstances où chacun étoit obligé de les rapporter aux mêmes perceptions. Par-là ils en fixoient la signification avec plus d’exactitude, selon que les circonstances, en se répétant plus souvent, accoutumoient davantage l’esprit à lier les mêmes idées avec les mêmes signes. Le langage d’action levoit les ambiguïtés & les équivoques, qui, dans les commencemens, devoient être fréquentes.

— *Essai sur l’Origine des Connaissances Humaines* (1746 A.D.); Condillac.

In response, one might conclude how rudimentary if not how just vague their explanations for the switch of gesture to speech seem. Here is Sapir’s reaction to Rousseau:

One is amazed to find that men in the eighteenth Century were willing to maintain so ridiculous a theory, even if not presented in quite so absurd a light as above. It is not difficult to point out the vicious circle implied therein. Man could not conceivably have advanced so far as to perceive the advantages of speech as a means of communication without already being possessed of it; on the other hand, if primitive man could already successfully communicate such abstract ideas as those of symbols, one fails to see the necessity of a change in method.

— Herder’s *Ursprung der Sprache* (1907 A.D.); Sapir.

Such has been the fundamental challenge of the Gestural Hypothesis, reinvindicated in the 20th Century by anthropologist Gordon Hewes' article titled *Primate Communication and the Gestural Origins of Language* (1973 A.D.), endorsed by researchers such as Corballis, Tomasello, Arbib, *et cetera*, but still unable to summon any trigger-effect for such strong transition in a convincing way; instead, after critiques on the proposal in evolutionary biologist William Fitch's *The Evolution of Language* (2010 A.D.), it has become more common for a middle way known as Multimodal Hypothesis to be defended by scholarly works such as McNeill's *How Language Began* (2012 A.D.), Kendon's *Semiotic Diversity in Utterance Production and the Concept of 'Language'* (2014 A.D.), and Perlman's *Debunking two Myths against Vocal Origins of Language* (2017 A.D.); and with reason, for few would challenge the conclusion drawn by psychologist Wilhelm Wundt when studying the language acquisition of infants: “*wäre es möglich, Kinder, ohne ein Wort vor ihnen auszusprechen, aufwachsen zu lassen, so würde vermutlich neben der natürlichen Gebärdensprache auch eine natürliche, wenngleich vielleicht sehr unvollkommene Lautsprache bei ihnen entstehen*” [*Völkerpsychologie* (1900-1920 A.D.)], but if the forbidden experiment indeed performed as expected, and humans were to be shown by nature as multimodal, the question of what would lead to culturally isolated babies inevitably choosing one modality over another would still persist. Anyhow, ignoring the supreme dominance of speech in modern times, there is no reason to think gestures would be marginalized in the distant past as they are now.

Linguistics professes sign languages are as practical and efficient as spoken languages¹⁹⁶; Primatology tells us the non-human great apes (bonobos, orangutans, gorillas, and chimpanzees) have a peculiar affinity towards manual signs, with their gesture repertoire matching if not surpassing their call repertoire¹⁹⁷ and consisting of similar and thus biologically

¹⁹⁶ Vide: Klima's & Bellugi's *The Signs of Language* (1979 A.D.).

¹⁹⁷ Vide: Call & Tomasello's *The Gestural Communication of Apes and Monkeys* (2007 A.D.).

shared movements between the four *genera*¹⁹⁸; Neuroscience informs of certain neurons activated only when an action is performed or contemplated — termed “mirror neurons” in Gallese’s, Fadiga’s, Fogassi’s, and Rizzolatti’s *Premotor Cortex and the Recognition of Motor Actions* (1996 A.D.) — in the visuo-gestural and oro-facial processing of the specimens are located in the analogous area of the brain responsible for language production in *Sapiens*¹⁹⁹; *et cetera*. In consequence, it is not unreasonable to think gestures were once as widely used as speech for communication in our species, though it is still pretentious under the scenario of the development of our vocal tract anatomy... or at least would be so. Remember, language is no speech, and speech is no spoken language. Indeed, evidence for the early specialization of the larynx is not problematic as the proposed model of this introduction considers proper modern articulation as a predecessor of syntactico-grammatical speech for at least hundreds of thousands of years — that is: the pretty recent emergence of the dominant linguistic expression of our days and the former prevalence of syntactico-grammatical gestures would be explained by the composition of the Pangaeon Code during the Middle-Upper Paleolithic Transition (~ 50000 ~ B.P.).

If the present author’s suspicions are well founded, and all current “natural” spoken languages of the globe are descendents of the Name-Giver’s conlang or other paleolithic codes based on the latter — in equivalence with universal folklore borrowing most of its significant motifs from the Paleolithic Cycles —, it seems implausible that such intricate system would have become successful when more conformist alternatives were available — even if the

¹⁹⁸ Hobaiter’s & Byrne’s *The Gestural Repertoire of the Wild Chimpanzee* (2011 A.D.) suffices for the demonstration, but an even more recent article titled *Towards a Great Ape Dictionary* (2023 A.D.) posits a link to *Homo* after gathering the data of more than four thousand participants assigned to interpret chimpanzee and bonobo gestures, which suggests a common ancestral system to be cognitively inheritable.

¹⁹⁹ *Vide*: Nishitani’s & Hari’s *Temporal Dynamics of Cortical Representation for Action* (2000 A.D.).

conlang were inherently associated with the greatest technical, literary, and religious revolution of Humanity —; see: it is no exaggeration to refer to the morphology, syntax, and prosody of Pangaeian as “alien” — see *Grammática Primordial* [unpublished manuscript] —; its phonetic inventory, even if most of its hundreds of phemes were never explored in practise by its speakers, would still be multiple times greater than the sample of the most exotic tongue of the Khoisan *Sprachbund* in Africa — whose dialects easily reach a hundred phonemes —; the sentences as a whole for being formulas would have to be *planned* in a fashion of terror never dreamt by the student of German, almost as if its speakers could have never achieved fluence or be called natives; and the mere act of expressing oneself with intonation would be seen as discursive performance rather than the extra-discursive one common of natural language. The most probable scenario therefore is that, despite the hability, acquaintance, and use of speech for communication by humans of pre-cyclic times, none of them did acknowledge modern languages if gestures were already consecrated for conversation; as if speech were a mechanism fruitful for music and perfect for social intimacy due the personal characteristics of an individual’s voice whereas the neuter silent gestures carried practical information for the functioning of social bounding — that is: sounds were probably used to express emotion, refer to specific events in the manner of onomatopoeic expressions of Japanese, and maybe even to forge names for individuals and other entities, but if a sentence such as “on the contrary, I think I saw seven white birds being brutally devoured by a black snake in their yellow-flowered nest yesterday that we could use as starting point in order to look for more samples around” was to be summoned it is reasonable to assume manual signs would be used instead.

In sum, the emergence of syntactico-grammatical speech would be the fusion of individual affinity formerly brought by “expressed music” and social cohesion traditionally attributed to “expressed dance”; a balance seemingly so natural to modern Man, but that under

careful examination may eventually show up as no less artificial than the universal adoption of the Internet expected to occur until the end of this century.

Regarding another motor of the machinery of Humankind (the storytelling), it is even more bold to assert the enthusiasm glimpsed throughout History in religions, pantheons, and epics as the result of a comparable recent widespread “new-fashion” of just 50000 years, but once ambushed into confronting the data, there is really no viable alternative: beyond preconditions such as the fact that the Middle-Upper Paleolithic Transition (~ 50000 ~ B.P.) is the only point in time the archaeological record avails as possible for a Father of Bards to have existed in order to instigate the elevated increase and refinement of material symbolic culture observed, the stage of his creations cannot be coherently interpreted otherwise; the kyriologic view of traditional narratives is a “common-sense” in the Anthropology of this day — and for this reason not even suited for deconstruction — whereas of the more creative allegoric attempts none without exception escaped inconsistency or circular logic: not only *Iupiter* may represent both Christ and the Devil in the Moralism of a Bersuire²⁰⁰, but in the Psychoanalytical Interpretation of a Freud any object — indeed it does not matter its kind²⁰¹ — may represent the sexual organ and in consequence patrilineal/matrilineal connection. After an abductive analysis of the folkloric data, the attempts of a Rank²⁰² to link the Flood and the Magic Flight

²⁰⁰ In his *Reductorium Morale* (14th Century A.D.) the deity is baptized in effect when opposing the cruelty of *Lykáōn*, but condemned as a demon when raping *Īō*.

²⁰¹ Even if one is interested in applying psychoanalytical theory in traditional narratives within the cherry-picked data of *Träume in Folklore* (1911 A.D.) he will find himself in situations depicting the mother figure’s organ from rooms — Freud in *Märchenstoffe in Träumen* (1913 A.D.) — to furnaces — folklorist and psychoanalytical enthusiast Alan Dundes in *Folklore Matters* (1996 A.D.).

²⁰² Tautegorical proponents are not safe either; for example: Jung demonstrated the same bias by Ernst Siecke, who in his *Drachenkämpfe* (1907 A.D.) deemed the Moon figure in the oldest traditions as feminine whilst based solely on classical mannerisms — such as in the greek goddess *Selēnē* and the fact that Latin

with urophilia in his own *Beiträge zur Mythenforschung* (1924 A.D.) may seem quite comic, though not due fancy or the lack of evidence, but rather because everything is built upon the assumption of a mythical paranoid:

Wir haben diese innige Verwandtschaft unseres Mythos mit dem Wahngebilde des Paranoikers schon formal festgestellt in der Charakterisierung des Mythos als paranoides Gebilde, die nun auch inhaltliche Bestätigung im Abkunftswahn findet: Der auffällige Umstand, daß die Paranoiker den ganzen Roman offen erzählen, kann uns nicht mehr rätselhaft sein, seitdem uns die tiefgreifenden Untersuchungen Freuds gezeigt haben, daß sich die durch Analyse bewußt zu machenden Phantasien der Hysteriker inhaltlich bis ins Einzelne mit den Klagen verfoleter Paranoiker decken und daß uns der identische Inhalt auch als Realität in den Veranstaltungen Perverser zur Befriedigung ihrer Gelüste entgegentritt'). Beim Paranoiker offenbart sich aber auch deutlich der egoistische Charakter des lediglich ein Mittel seiner eigenen Erhöhung und er stellt auch in den Mittelpunkt seines ganzen Systems in der Regel nur das Resultat des Familienromans mit dem apodiktischen Ausspruch: ich bin der Kaiser (oder Gott). Er setzt sich jedoch damit — in der Symbolik des Traumes und des Mythos gesprochen, die aber auch die Symbolik jeder anderen, selbst der „krankhaften“ Phantasietätigkeit ist — nur an die Stelle des Vaters, womit ja auch der Held seine Auflehnung gegen den Vater abschließt. Beide können das aber, weil der Konflikt mit dem Vater, der nach dem Inhalt des Mythos

Luna is of feminine gender —, a grammatical error fruit of the lack of distinction midst *equivalent opposite* and *contrary opposite* — as if one said *construction* (*ḡ*) were the antonym of *destruction* (*k'*) without acknowledging *deterioration* (*ḡ*) and *resistence* (*k'*).

auf die Verheimlichung der sexuellen Vorgänge zurückgeht, in dem Moment illusorisch, wird, wo der Knabe selbst erwachsen, selbst Vater geworden ist. Die aufdringliche Gebärde, mit der sich der Paranoiker an die Stelle des Vaters setzt also selbst Vater wird, mutet wie eine Illustration zu der häufigen Entgegnung an, die der kleine Knabe auf eine Zurechtweisung oder Vertröstung seiner störenden Neugierde bereit hat, in den Worten: Warte nur, bis ich selbst Papa bin, werde ich alles das wissen. Der Paranoiker ist gleichsam ein Mensch, dem die Auflösung seines individuellen Konflikts mit dem 'Vater') und die Rechtfertigung im Massenprodukt des Mythos nicht gelungen ist, der aber auch an dem Versuch einer individuellen Lösung dieser Aufgabe scheitert.

— Der Mythos von der Geburt des Helden (1909 A.D.); Rank.

Even if that paranoic were in reality a whole community — as may be defended by the Structuralism – or rather Aristotelean Moralism – of a Lévi-Strauss —, one would still be charged to elucidate how its world-view could shape the meaning of its traditional narratives when the folkloric motifs of the latter are older than the community itself; to whom the response might appear as denoting the indubitable influence of a society's *êthos* in its myths — as demonstrated by the innumerable variants worldwide:

Il faut bien croire que leur objet n'est pas le nôtre, puisque plusieurs philosophes semblent d'accord pour m'accuser d'avoir réduit la substance vivante des mythes à une forme morte, aboli le sens, et de m'être follement évertué à élaborer la syntaxe d'un "discours que ne dit rien". Soyons sérieux. S'il disaient vraiment ce que d'aucuns paraissent en attendre, les mythes ne se répéteraient pas inlassablement à travers le monde, il ne se produiraient pas des séries illimitées de variantes oscillant autour des mêmes armatures. Les

peuples qui, depuis des centaines de millénaires ou davantage, s'en remettent aux mythes pour résoudre leurs problèmes théoriques, ne se seraient pas maintenus dans les limites de procédés techniques, de formes de vie économique, et de type d'institutions sociales qui, pour divers qu'ils puissent être, ont permis non sans raison de dire que la condition humaine avait plus changée entre le XVIII^e siècle et XX^e siècle que depuis l'époque néolithique jusqu'aux temps modernes. Derrière le reproche mensonger d'avoir appauvri les mythes se cache un mysticisme larvé, nourri du vain espoir qu'un sens caché derrière le sens se révèle, pour justifier ou excuser toutes sortes d'aspirations confuses ou nostalgiques qui n'osent pas s'exprimer. À moi aussi sans doute, le domaine de la vie religieuse apparaît comme un prodigieux réservoir de représentations que la recherche objective est loin d'avoir épuisé; mais ces sont des représentations comme les autres, et l'esprit dans lequel j'aborde l'étude des faits religieux suppose qu'on leur refuse d'abord toute spécificité.

Il faut en prendre son parti: les mythes ne disent rien qui nous intruise sur l'ordre du monde, la nature du réel, l'origine du homme ou sa destinée. On ne peut espérer d'eux complaisance métaphysique; ils ne viendront pas à la rescousse d'idéologies exténuées. En revanche, les mythes nous apprennent beaucoup sur les sociétés dont ils proviennent, ils aident à exposer les ressorts intimes de leur fonctionnement éclairent la raison d'être de croyances, de coutumes et d'institutions dont l'agencement paraissait incompréhensible de prime abord; enfin et surtout, ils permettent de dégager certains modes d'opération de l'esprit humain, si constants au cours des siècles et si généralement répandus sur d'immenses espaces, qu'on peut les tenir pour

fondamentaux et chercher à les retrouver dans d'autres sociétés et dans d'autres domaines de la vie mentale où on ne soupçonnait pas qu'il intervissent, et dont à sont tour, la nature se trouvera éclairée. Sous tous ces rapports, loin d'abolir le sens, mon analyse des mythes d'une poignée de tribus américaines en a extrait davantage de sens qu'il n'y en a les platiudes et les lieux communs à quoi se réduisent, depuis quelque deux mille cinq cents ans, les réflexions des philosophes sur la mythologie, celles de Plutarque exceptées.

— Mythologiques: L'Homme Nu (1971 A.D.); Lévi-Strauss.

However, that a society will take older stories and adapt them to its needs is not controversial, though to say — or rather imply — the previous meanings of those stories cease to influence and affect the new interpretations and thus not bother to ponder them at all cannot be apprehended as other than the commitment of a historical discontinuity within a historical field of inquiry, whose sole instigation would in nothing distinguish itself from the myth of progress incubated in Folklore as promulgated by Edward Burnett Tylor:

Such resemblances as have just been displayed thrust themselves directly on the mind, without any necessary intervention of words. Deep as language lies in our mental life, the direct comparison of object with object, and action with action, lies yet deeper. The myth-maker's mind shows forth even among the deaf-and-dumb, who work out just such analogies of nature in their wordless thought. Again and again they have been found to suppose themselves taught by their guardians to worship and pray to sun, moon, and stars, as personal creatures. Others have described their early thoughts of the heavenly bodies as analogous to things within their reach, one fancying the moon made like a dumpling and rolled over the tree-tops like a marble across a table, and the

stars cut out with great scissors and stuck against the sky, while another supposed the moon a furnace and the stars fire-grates, which the people above the firmament light up as we kindle fires. Now the mythology of mankind at large is full of conceptions of nature like these, and to assume for them no deeper original source than metaphorical phrases, would be to ignore one of the great transitions of our intellectual history.

— Primitive Culture (1871 A.D.); Tylor.

It is safe to say paradigms built upon metaphor have failed to impress. The content of Mythology is irrational, and therefore Poetry — in Schelling's sense the fabrication of *Göttergeschichte* — is unable to explain it, for an arbitrary fabrication cannot lay seizure upon that which has been negated as the individualistic fetish called allegory²⁰³:

Wird von der Mythologie nur der absichtlich hineingelegte Sinn ausgeschlossen, so ist damit von selbst auch jeder besondere Sinn ausgeschlossen, unter werden wir in der Folge Erklärungen kennen lernen, deren jeden einen verschiedenen Sinn in die Mythologie legt, so wäre die poetische die gegen jeden gleichgültige, aber eben darum auch keinen anschließenden, und gewiß diese Vorzug wäre kein geringer. Die poetische

²⁰³ The basic distinction between allegory and tautology is arbitrariness: “*Eine Zufälligkeit, wie die zuleßt geschilderte, wo nämlich die Mythologie der Griechen, der Aegypter, der Inder, kurz der ganzen Welt, ihren Ursprung in einer höchst zufällig ausgedachten, sodann eingekleideten, endlich mißverstandenen und dessen ohngeachtet geglaubten Kosmogonie eines oder weniger einzelner haben soll — eine solche Zufälligkeit scheint von der Art zu sein, daß alle Umstände erwogen selbst manche von denen sich nicht zu ihr entschließen möchten, die übrigens der Meinung sind, daß die größten und mächtigsten Ereignisse dieser Welt durch die zufälligsten und nichtswürdigsten Ursachen hervorgebracht werden*” [Historisch-kritische Einleitung in die Philosophie der Mythologie (1856 A.D.); Schelling].

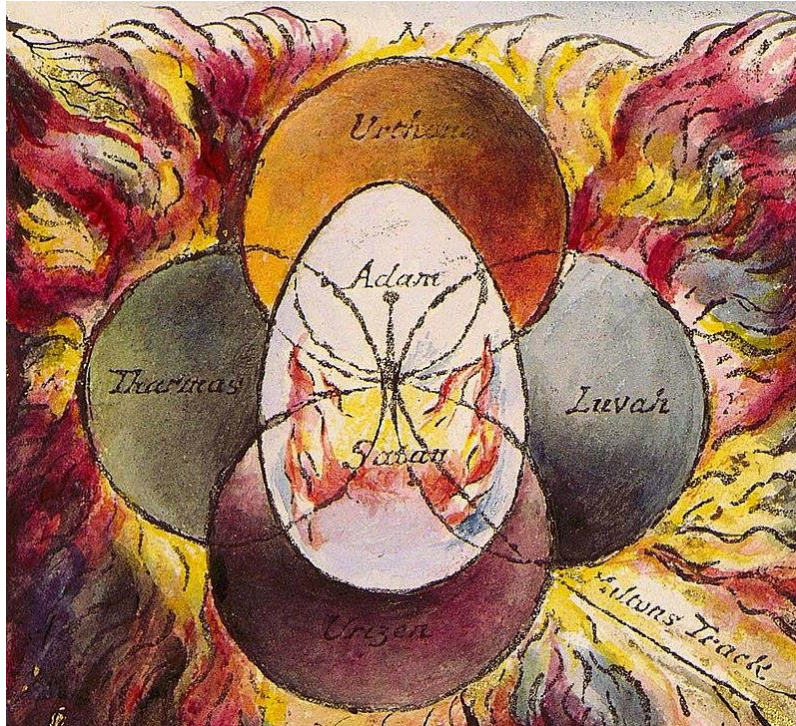
Ansicht kann zugeben, dass durch die Göttergestalten Naturerscheinungen hindurchschimmern, sie kann die ersten Erfahrungen in menschlichen Dingen unsichtbar waltende Mächte in ihr zu empfinden glauben, warum nicht selbst religiöse Schauer — nichts was den neuer, seiner selbst noch nicht mächtigen Menschen erschüttern konnte, wird der ersten Entstehung fremd sehn, dies alleß wird sich in jenen Dichtungen abspiegeln und den zauberhaften Schein eines zusammenhangs, ja einer von ferne stehenden Lehre hervorbringen, den wir als Schein gern zugeben und verwerfen, wenn ein grober und gemeinter Verstand ihn in Realität verwandeln will. Jeder Sinn ist in der Mythologie aber bloß potentiell, wie in einem Chaos, ohne sich eben darum beschränken, partikularistren zu lassen; so wie man dieß versucht, wird die Erscheinung entstellt, ja zerstört; lasse man den Sinn wie er in ihr ist, und erfreue sich dieser Unendlichkeit möglicher Beziehungen, so ist man in der rechten Stimmung, die Mythologie aufzufassen.

— Philosophie der Mythologie (1857 A.D.); Schelling.

A simple motif such as the slaying of the dragon may be said to represent the castration of the father (psychoanalytic), the overcoming of natural disasters (naturalistic), an ascertainment of marriage practises (structural moralism), *et cetera*, but when one at first hears “*the promised Sun freeing the tree from the all-devouring serpent*” he knows there is nothing hidden in the sentence; it is what it is stated, just not litterally... It is in our very nature to expect the Sun to rise tomorrow — so yes, *he* is the promised child —, *though nothing assures us he will*, and the untired human spirit — rooted in the Below (physical reality) while facing the Above (metaphysical reality) — will inadvertently bring up Hope, Life, and Meaning against the Despair, Death, and Nonsense of the beast when faced by the event — be it “real” or not. All that because poetical language is inherently tripartite; the spirit sees the astronomical object that

is our star and attaches indissociable metaphysical and psychical baggage to the physical phenomenon; an observation — the present author believes — already explored by the composer of the Cycles.

The case of an admirable spirit devising his own mythic universe for poetical intent is not secluded to Prehistory anyhow. In a particular unfinished piece of the prophetic works of english poet William Blake, occurred to the author the identification of the Four Zoas or the four parts of Albion (Primordial Man) as emanations (personalities) of Humanity itself: Urthone is creativity, Urizen is reason, Luvah is passion, and Tharmas is sensation; with themselves producing (female) emations. The matter should be mentioned as one is led to believe that the intricate mysticism that fullfilled the englishman's imagination was not so different than the one cast upon the Name-Giver: if the Archetypes divide the human psyche in four hemispheres in accordance with the phenomenology of numbers in opposite relations, any subservient trait of those dominions must be a lesser manifestation of themselves, as if an Avatar — which is a kind of Aeon — sprang out of an Archetype and manifested a portion of its greater self while an Aeon in sequence manifested its own portion, being the practical knowledge of the system the acknowledgement and identification of the entities of the poem. Tripartition in its turn comes into place when dissecting the content of an Aeon: the Sea, for example, is the first Avatar of the Black Archetype of the Cycles, being his phycial manifestation (*i*) the immense body of water, its metaphysical manifestation (*u*) chaos itself, and its psychical manifestation (*a*) dyscontrol in the human spirit; in opposition, the Sky, who is the first Avatar of the White Archetype in the First Cycle, is manifested by sky (*i*), order (*u*), and control (*a*). Henceforth, the whole poetic discourse starts making sense.



The Four Zoas as hemispheres of the inner cosmos [1810; Blake]

Following the genealogical pattern of the Cycles under a tripartite interpretation, the primordial dichotomy of matter and soul is divided into pairs: positive matter (*i*), positive soul (*e*), negative soul (*o*), and negative matter (*u*), otherwise known as Red Archetype, White Archetype, Blue Archetype, and Black Archetype; being all entities ruled by those four aspects. The first embodiment of the Archetypes are the opposite male Avatars Sea [sea (*i*) | chaos (*u*) | dyscontrol (*a*)] and Sky: [sky (*i*) | order (*u*) | control (*a*)], with their female pairs (Earth [earth (*i*) | nature (*u*) | instinct (*a*)] and Heaven [heaven (*i*) | freedom (*u*) | arbitrariness (*a*)] being the product of their inverse — that is: while *control* and *dyscontrol* are extremes, the chaotic version of the former will yield a new aspect (*arbitrariness*) as much as the ordered version of the latter (*instinct*). In the Second and Third Cycles, the relations must continue impeccable: the Sea Sage's trio [water (*i*) | requirement (*u*) | compulsion (*a*)] in accordance with the Sky Father's [wind (*i*) | predestination (*u*) | duty (*a*)], and the Earth Mother's [earth (*i*) | opulence (*u*) | desire (*a*)] and Heavenly Maiden's [fire (*i*) | passion (*u*) | choice (*a*)] as consequence, preceding

Moon's [Moon (*i*) | change (*u*) | disorder (*a*)], Sun's [Sun (*i*) | perfection (*u*) | normality (*a*)], Night's [night (*i*) | alteration (*u*) | vice (*a*)], and Dawn's [day (*i*) | stagnation (*u*) | virtue (*a*)].

The interpretation solves many if not all subsequent problems related to the narrative content of the Cycles. Let us consider the Magic Flight for example, the drama as reconstructed in this introduction in light of folkloric and literary evidence in general is roughly speaking about an ugly and lonely lad serving ~ visiting the King of the Dead on his island in the Underworld, falling in love with the daughter of the eldritch overlord — who is also his own dead sister —, being influenced by her to pass the impossible tasks set by the Serpent King in order to attain the concession to marry his daughter, fleeing with her while giant wolf-headed cannibals pursue them and are detracted by the bodily parts of the hero — which shape-shift into titanic obstacles —, and finally being (literally) carnally disrespected and/or even betrayed and/or even abandoned by the otherworldly princess when / after leaving the interior of the creature that withheld the island. It is safe to say that under any other proposed interpretation of myth, the story looks as sane as a schizophrenic dream, and even more safe to say that no other explanation unless the tripartite one can explain its *minutia*.

Ignoring more structuralistic demands — such as the fact that the number of heads of the dragon is three because he is in possession of the body of the Second Avatar of the Black Archetype in the Third Cycle, and that this characteristic more than coincides with the three times the giant is fooled by blood tokens in the Magic Flight helping to bring the number the totals motifs of the Act to the expected 36 — applying the same webs of thought of the relationship among the Avatars, the venomous serpent (*i*), death (*u*), and depression (*a*) will be linked to the Serpent King for obvious reasons, as well as the connection of the Cynocephalies with the starving cannibal wolf (*i*), self-annihilation (*u*), and suicidal feeling (*a*)²⁰⁴. Then to the

²⁰⁴ To interpret the cannibalism of wolves as a tautology of misanthropy is not wrong, as human language is inherently vague; however, webs of thought select meaning by themselves, and as seen in the quaternary

question “why do wolf-headed cannibals serve a hellish dragon overlord?” is the answer “because the wish to annihilate oneself serves the feeling of death”. In comparable analysis, Moon (disorder) in the abyss of despair totally subjugated under the will of the Serpent King (depression), only to regain hope by meeting Night (vice) and avoid the cannibalism of the Cynocephalies (suicide) justly for her in a delusion he himself must recognize after she literally throws his flesh to the wolves is a piece of psychological dissection. The system explains why the theme of cannibalism is omnipresent during the marriage of Moon and Night in the form of mutilation and blood tokens that still survive in fairy tales to this day, and despite not being sufficient alone to totally translate the myths to clear context — indeed, the human factor is what puts those stories in motion, and only by experiencing what their author experienced can one understand everything —, a specific trait such as the hability of Moon to shape-shift or that one of Night to summon copies of herself out of darkness is justified by the relation that the celestial body possesses over Humanity by being used to measure time (change) and the association of nocturnal places with the transition from the known to the unknown (alteration).

Data must be conditioned into a coherent whole. It does not suffice a Stucken’s *Astralmythen der Hebräer, Babylonier und Ägypter* (1896 A.D.) being a work offering insights for the restoration of the Cycles as much as valuable — although magnitudes less exigent — as indo-europeanist Georges Dumézil’s *Le Festin d’Immortalité* (1924 A.D.), *Aspects de la Fonction Guerrière chez les Indo-Européens* (1956 A.D.), and the magnificent *Mythe et Épopée* (1973 A.D.) if its arguments are dissipatory and could not convince myths as distant of each other from the Americas to Europe were consciously built — as intended by the german author. With all respect, Stucken precursed this introduction in many respects, but what brought him

relations imposed by the Archetypes, if there are Aeons of Suicide, necessarily there are also Aeons of Misanthropy, beyond the one’s of the Feeling of Greatness and Philanthropy; further, under the assumption of essences, the negative matter (*u*) connected with both the Sea Sage and Moon is replicated to Suicide.

as a head of Panbabylonism (his “certainty” of a hyperdiffusionist wave of astronomical knowledge more than 4000 years ago assigned by an interest in the Pleiades at the time) failed him. An example of inconsistency committed by Stucken is when he analysed the *Kojiki* (712 A.D.) and linked *Suzanoo* rather than *Oroshi* to *Ōrīōn*, ignoring the multiple-headed dragons of european fairytales demanding princesses and the hunter in the greek myth chasing the Pleiades — here clearly connected with *Oroshi* devouring the maidens —; another of weak continuity, when he mentioned men were born from the head of *Amar-Utuk* or that *Khryśāōr* sprang from the *Gorgōn*’s head, for they were not useful for his thesis that at least one of the Divine Twins was born from a decapitation as those samples were suddenly thrown in and reacted to as random; and his insistence on a recent historical source for the world’s mythologies — affected by the unsupported assumption that a sophisticated codification of myths could not be achieved by hunter-gatherers — together with his claim that myths are allegorical and representing celestial objects did not last without extraordinary evidence.

Figures must be systematically linked to predefined characteristics in order to be traced, abducted, and restored. In this introduction with just a short analysis of some samples the figure of Sea Sage²⁰⁵ has been associated with traces such as thirdness (1), three intrusive figures (2),

²⁰⁵ The indo-iranian **Yámas* has been considered rather than the separate *Yamaḥ* and *Ĝamšīd/Yima* as well as the canonical significance of the latter’s cannibalism as *Tahmūraṭ* when compared to the vague hints of the decadence of *Nōaḥ* — who has been pondered together with his sumerian and akkadian versions — in the Bible; plus, the respective mesopotamian deity of the *Enūma Eliš* (2nd Millenium B.C.) is brought into comparison rather than the extremely **Wérunos*-merged *Remus* — whose degree of corruption and briefness of appearance also led to the poor performance of *Ymir* — despite marginalized in this introduction — *vide*: *Ea* as son of the sky god *Anum* and father of the storm god *Amar-Utuk* (1); *Ea*’s intoxication in competition with the goddess *Inanna* in sumerian literature (3); *Ea*’s consumption of his own semen after pursuing the goddess *Uttu* in sumerian literature (4); *Ea*’s role in *Atra-Ḥasīs*’ deluge (5);

drunkenness (3), cannibalism (4), floods / natural disasters (5), underground realms / constructions (6), wife / female betrayals (7), and magic objects (8), consistently found in ten characters of two continents in five major spheres of influence (Amazonian, Mexican, Indo-European, Mesopotamian, and Mediterranean²⁰⁶), but other figures marked by their own equally complex characteristics are shown to be linked to the former one in a regular variation under a coherent self-sustaining whole; thus, under an abductive rather than a comparative methodology it does not weight the fact that Sun and Moon as Eyes (A46) is a global motif, for the homologies committed in the chinese *Pángǔ* and in the japanese *Izanagi* are readily explained as independent formulations based on a tautegorical microcosmos, whereas the actual birth of the Sun and Moon in the Paleolithic Cycles leaves its own historical traces with so specific yet explainable characteristics that the absurd existence of a larger system matches the absurd predictability of a thinner set. Even the argument one might deem the weakest such as the existence of the Fish of the Underworld hypothesized under the assistance of flood myths

Ea's association with underground deposits of water (6); *Ea's* loss of *me* by *Inanna* in sumerian litterature (7); *Ea's me* in sumerian litterature (8).

	<i>Ualri</i>	<i>Wewe</i>	<i>Tlāloc</i>	<i>Krónos</i>	<i>*Yámas</i>	<i>Ymir</i>	<i>Kumarbi</i>	<i>Ea</i>	<i>Nōah</i>	<i>Martin</i>
1	-	-	+	+	+	-	+	+	+	+
2	+	+	+	+	-	+	+	-	+	+
3	+	+	+	+	+	-	-	+	+	+
4	+	-	-	+	+	-	+	+	-	-
5	+	+	+	-	+	+	-	+	+	+
6	+	-	+	+	+	-	+	+	+	+
7	+	+	+	+	+	-	-	+	-	+
8	+	+	+	-	-	-	-	+	-	+

²⁰⁶ The lack of magic object (8) in ancient indo-european litterature points to independent tradition of Mesopotamia, — though the mixing of the First World King's dismemberment with the Serpent King's defeat in particular might have been influenced by the northern confusion between First and Third World Kings... or simply not; the identification of Avatars and Aeons of the same Archetype is easily corrupted once the webs of thought are forgotten; under the model of paleolithic origins likewise there is no reason to assume the mediterranean tales sprang from Mesopotamia without further study.

as a whole and the recall of short scenes in Magic Object (ATU 560; K33H) will be strengthened by the study of Blood Brothers (ATU 303; K93) in the Americas and Europe, in which the scenes constantly present the creature or other characteristics directly associated with it — either explicitly mentioning in the Myth of the Guarani Divine Twins or implying by the isolation of the hero midst a large body of water such as in Asdiwal or the Myth of the Friendly Skeleton —; or other example: in many myths of the world we see the Moon originating from a decapitated head, a fact that can be explained with the literature on the Birth of the Hero and the Divine Twins: following the former under the Abductive Method specially with indo-european texts one will learn there is a promised child (Sun) whose father (Fourth World King) was dethroned by his uncle (Serpent King) and who is sometimes helped by a *Doppelgänger* (Moon) to defeat him as in the story of Romulus and Remus, and under the latter the vengeful twins who are said to be the Sun and Moon in the american texts are often born from a head or tree that sometimes can be easily identified as the Third World King as in the Myth of *Îurupari*; with the assurance that the character Moon was born from the head of the Sea Sage thus well established due dual narration paralleling the Sun as Sky Father's offspring. Further, if one desires to know why it is a head specifically that is being the source of a divine being, the correspondence of essences and its respective foundation on Grammar will be introduced next to the identity u (Black Archetype's leg) $> o$ (Blue Archetype's head), that is the also the only novelty able to give a reason for the problematic of the Maiden without Hands (ATU 706; K81) — based on i (Red Archetype's genitals) $> e$ (White Archetype's arm) —, which the projective inversion of Psychoanalysis for example could not understand why the hands are cut off if the girl has just the phantasy of her mother dying naturally and her father wishing to marry her in order to justify female incestual instincts.

Curious realities of a rydbergean epic and a campbellean monomyth those millenar designs have not been erased by time²⁰⁷, for as informed by Gubernatis in his *Zoological Mythology or The Legends of Animals* (1871 A.D.): “*the nomen is changed, the numen remains*”²⁰⁸.

§ 3.11 Verdict on Parallels

Accompanying the work of archaeologists and geneticists these years this one fears it is still too early to draw definite marks of “humanity” between *Sapiens* and *Neanderthalensis*, yet an encouragement to pursue them should not be out of question.

§ 3.12 Verdict on that one Individual

Many humans have the habit of judging suggestions of an alternative as enough proof of its factuality, and the sentence has a huge amount of examples even after the former introduction

²⁰⁷ The borrowing and corruption of languages also affects myths, and intricate attention is necessary as similar chains of motifs are conservative, and do not require borrowing (example: the Magic Flight (ATU 313; L72), which is easily inserted between stories); similar *series* of chains of motifs in the other hand are suspicious, and a great amount of them coinciding in order and without significant intermediary content by rule should be enough argument for atypical contamination, as if two samples were read and their names and contexts were simply replaced.

²⁰⁸ Enough elucidation — together with the confirmation by the tracking of folkloric motifs under the phylogenetic approach — of why destructive criticisms directed towards the literary embellishment of folktales by the Brothers Grimm or any unironical plebiscite for that matter regarding the accuracy of Frobrenius’ translations of african myths do not surpass the realm of academic *grammaticalité* — that is: neither the lack of precise historical and ethnographic commitement nor the particular ideology of the researchers of those days did trespass the sheer yet sullied nature of their objects of study.

of the Sciences in the Western Tradition, yet a personal favorite is the pretension of tracing back History by gazing at a few words — already well put by Voltaire:

On va jusqu'à trouver de la ressemblance entre trois ou quatre mots celtiques et hébraïques, qu'on prononce également mal; et l'on en conclut que les Juifs et les nations des Celtes sont la même famille. C'est ainsi qu'on inculque à la raison dans des histoires universelles, et qu'on étouffe, sous un amas de conjectures forcées, le peu de connaissance que nous pourrions avoir de l'antiquité.

— Essai sur les Mœurs et de l'Esprit des Nations (1756 A.D.); Voltaire.

Maybe unremarkable for those not interested in Historical Linguistics, but 18th and 19th Century inquirers relied on a progressive scale of tongues; Rousseau and Herder considered the eastern languages as more archaic than the western ones; Condillac believed Mandarin to be incredibly primitive due its differentiation of words by tones; and Schleicher preceded Whitney's consideration of primitive languages as based on a "scanty list of formless roots"²⁰⁹ believed only later to acquire agglutinative and flectional morphological nature:

Suchen wir nun näher den Gang der sprachlichen Entwicklung ins Auge zu fassen, so haben wir, wie gesagt, nur einen Weg zu einer Vorstellung darüber zu gelangen, nämlich die Betrachtung und Erforschung der vorhandenen fertigen Sprachen. Hier ist es nun, wo das oben in seinen Umrissen dargelegte System der Sprachen uns Auskunft zu geben vermag. Nochmals erinnere ich an den Begriff des geschichtlichen Werdens; es ist das Nacheinander der Momente, die im System als Nebeneinander erscheinen. Halten wir diesen allgemeinen Grundsatz mit dem gegebenen Systeme der Sprachen

²⁰⁹ Vide: Whitney's *Language and the Study of Language* (1867 A.D.).

zusammen, so ergeben sich uns für das Werden der Sprachen, für die Geschichte der Eutstehung der Sprachen drei Hauptperioden — denn was im System Momente sind, sind in der Geschichte Perioden — nämlich 1. die Periode der für die Beziehung indifferenten Bedeutungslaute oder Worte — entsprechend den einsylbigen Sprachen; 2. die Periode der Zusammensetzung von solchen Lauten der Art, dass der eine die Bedeutung, der andere die Beziehung vermittelt — den agglutinirenden Sprachen entsprechend; 3. die Periode der innigen Verschmelzung von Bedeutung und Beziehung, der Flexion — den Flexionssprachen entsprechend. Dass sieht nicht alle Sprachen bis zur letzten Entwicklung durchgearbeitet, dass viele auf der ersten und zweiten Stufe stehen geblieben, zeigte uns das System; so wenig als alle organische Substanz sich bis zum thierischen Organismus heraufgearbeitet hat, so wenig ist alle lautliche Substanz bis zur Flexion gekommen, sondern auf jeder Stufe und Zwischenstufe sind Theile der lautlichen Substanz erstarrt, wie Theile der organischen auf jeder Stufe der Scala organischen Lebens. Diess ist schon in der Wahrheit ausgesprochen, dass das System der Geschichte entspreche, denn nur auf die Weise ist es der Geschichte adäquat, dass jede geschichtliche Periode Repräsentanten zurücklässt, die dadurch neben andre Perioden zu stehen kommen oder in ihnen liegen — wodurch sie eben aus dem Nacheinander ins Nebeneinander, ins System treten.

— Sprachvergleichende Untersuchungen (1848 A.D.); Schleicher.

Those streams of thought of course sprang from the false equivalence of linguistic expression with the material development of the race — well put by Condillac:

Quel poëte de l'antiquité peut être mis à côté de Corneille ou de Moliere ?

— Essai sur l'Origine des Connaissances Humaines (1746 A.D.); Condillac.

“Why not the one who introduced poetry to us?” one might say. Surely the Name-Giver lived at one of the most harsh periods to live as a human: when bestiality was everything one knew despite owning divinity. Let not our exposure to the post-paleolithic world dictate the human sphere: imagine there were neither gods nor ceremonies in those days, and language — though mostly signed — survived as the human trait par excellence in front of hearths and kept as an undying flame for countless nights against predators only because of the Collective:

It is next of primary and fundamental importance that we make clear to ourselves what is the force directly and immediately impelling to the production of speech. Speech, we know, is composed of external audible signs for internal acts, for conceptions — for ideas, taking that word in its most general sense. But why create such signs ? The doctrine, now, is by no means uncommon, that thought seeks expression by an internal impulse ; that it is even driven to expression by an inward necessity ; that it cannot be thought at all without incorporation in speech ; that it tends to utterance as the fully matured embryo tends to burst its envelop, and to come forth into independent life. This doctrine is, in my view, altogether erroneous : I am unable to see upon what it is founded, if not upon arbitrary assumption, combined with a thorough misapprehension of the relation between thought and its expression. It is manifestly opposed to all the conclusions to which we have been thus far led by our inquiries into the nature and office of speech. Speech is not a personal possession, but a social ; it belongs, not to the individual, but to the member of society. No item of existing language is the work of an individual ; for what we may severally choose to say is not language until it be accepted and employed by our fellows. The whole

development of speech, though initiated by the acts of individuals, is wrought out by the community. That is a word, no matter what may be its origin, its length, its phonetic form, which is understood in any community, however limited, as the sign of an idea ; and their mutual understanding is the only tie which connects it with that idea. It is a sign which each one has acquired from without, from the usage of others ; and each has learned the art of intimating by such signs the internal acts of his mind. Mutual intelligibility, we have seen, is the only quality which makes the unity of a spoken tongue ; the necessity of mutual intelligibility is the only force which keeps it one ; and the desire of mutual intelligibility is the impulse which called out speech. Man speaks, then, primarily, not in order to think, but in order to impart his thought. His social needs, his social instincts, force him to expression. A solitary man would never frame a language. Let a child grow up in utter seclusion, and, however rich and suggestive might be the nature around him, however full and appreciative his sense of that which lay "without, and his consciousness of that which went on within him, he would all his life remain a mute. On the other hand, let two children grow up together, wholly untaught to speak, and they would inevitably devise, step by step, some means of expression for the purpose of communication ; how rudimentary, of what slow growth, we cannot tell — and, however interesting and instructive it would be to test the matter by experiment, humanity forbids us ever to hope or desire to do so ; doubtless the character of the speech produced would vary with difference of capacity, with natural or accidental difference of circumstances : but it

is inconceivable that human beings should abide long in each other's society without * efforts, and successful efforts, at intelligent interchange of thought. Again, let one who had grown up even to man-hood among his fellows, in full and free communication with them, be long separated from them and forced to live in solitude, and he would unlearn his native speech by degrees through mere disuse, and be found at last unable to converse at all, or otherwise than lamely, until he had recovered by new practice his former facility of expression. While a Swiss Family Robinson keep up their language, and enrich it with names for all the new and strange places and products with which their novel circumstances bring them in contact, a Robinson Crusoe almost loses his for lack of a companion with whom to employ it. We need not, however, rely for this conclusion upon imaginary cases alone. It is a well-known fact that children who are deprived of hearing even at the age of four or five years, after they have learned to speak readily and well, and who are thus cut off from vocal communication with those about them, usually forget all they had learned, and become as mute as if they had never acquired the power of clothing their thoughts in words. The internal impulse to expression is there, but it is impotent to develop itself and produce speech : exclusion from the ordinary intercourse of man with man not only thwarts its progress, but renders it unable to maintain itself upon the stage at which it had already arrived.

— Language and the Study of Language (1867 A.D.); Whitney.

But Man — though an animal — is no beast — as certain as he is no god — and thus cooperation alone could not explain the true expression of his own very nature without his own

very art — that is: as phantastic as it may seem, the Individual was necessary for languages, myths, and rituals to spring. The interplay is the same as between the folk and the storyteller of Renan's essay²¹⁰; throughout History unknown — except for a *Hómēros* here and there — individuals sacrificed their genius to oral tradition, inspiring and being inspired by the latter; and the same can be expected even in the case of the unprecedented genius of a Father of Bards, for the psychical faculties of Humanity would still be the ultimate source for him who seeks to align the Collective and the Individual — that is: to affirm Man as between a beast and a god.

L'œuvre spontanée est l'œuvre de la foule, parce que les sentiments de tous s'y expriment ; mais ces sentiments ont eu un individu pour interprète. Il y a

²¹⁰ Nevertheless, following the uniformitarian suggestions of modal continuity, Renan negated the creation of spoken languages in the distant past through the conscious intervention of an individual:

Chaque famille d'idiomes est donc sortie du génie de chaque race, sans effort comme sans tâtonnement. La raison, qui réfléchit et combine a eu presque aussi peu de part dans la création du langage qu'elle en a dans ses transformations. On ne peut admettre dans le développement des langues aucune révolution artificielle et sciemment exécutée : il n'y a pour elles ni conciles, ni assemblées délibérantes ; on ne les réforme pas comme une constitution vicieuse. C'est pour cela que le peuple est le véritable artisan des langues, parce qu'il représente le mieux les forces spontanées de l'humanité. Les individus n'y sont pas compétents, quel que soit leur génie ; la langue scientifique de Leibniz eût probablement été, comme moyen de transmission de la pensée, moins commode et plus barbare que l'iroquois. Les idiomes les plus beaux et les plus riches sont sortis avec toutes leurs ressources d'une élaboration silencieuse et qui s'ignorait elle-même. Au contraire, les langues maniées, tourmentées, faites de main d'homme, portent l'empreinte de cette origine dans leur manque de flexibilité, leur construction pénible, leur défaut d'harmonie. Toutes les fois que les grammairiens ont essayé de dessiner prémédité de réformer une langue, ils n'ont réussi qu'à la rendre lourde, sans expression, et souvent moins logique que le plus humble patois.

— De l'Origine du Langage (1864 A.D.); Ernest Renan.

eu un Lycurgue, il y a eu un Homère ; mais le premier n’a fait que consacrer en un système plus rigoureux les anciennes lois de sa nation ; le second n’a fait que donner un corps aux inspirations de l’antique muse hellénique. De part ni d’autre il n’y a eu invention personnelle, comme chez Virgile ou chez les législateurs des époques philosophiques. Les poésies populaires elles-mêmes qui sont si essentiellement anonymes, ont toujours eu un auteur; seulement, cet auteur n’ayant point laissé la trace de son individualité, on peut dire avec justesse qu’elles sont l’œuvre de tous. La personne du poète primitif est de même un fait secondaire, puisque le poète aux époques spontanées ne se met pas dans ses œuvres, et que la beauté de ses chants est indépendante de lui... On peut dire que de pareilles productions sont anonymes, même lorsqu’on connaît les syllabes du nom de l’auteur. Nous savons les auteurs ou du moins les familles auxquelles appartient chacun des hymnes du Rig-Véda, et pourtant ces hymnes peuvent compter au nombre des créations les plus impersonnelles qui existent.

— De l’Origine du Langage (1864 A.D.); Ernest Renan.

We are to believe this subject — who may have been a true caveman — dedicated his whole life to Tripartition in the “spiritual sciences” (Philosophy) delimited as Normativism (*i*), Phenomenology (*a*), and Metaphysics (*u*), whose consequences are a supposed *Urreligion* responsible for the administration of ritual or daily human life comprehension in the physical world, the Paleolithic Cycles for the administration of poetry or emotional comprehension in the psychical world, and the Pangaean Code for the administration of language or intellectual comprehension in the metaphysical world. The inheritance of efforts sprung from that one individual on the scientific understanding of human nature would be the Cyclic Culture, whose arts were necessarily taught to children before the latter migrated from tribe to tribe and

generation to generation through heliocentric diffusion until the disclosure of new variants throughout the *millennia* — most likely due the philosophical endeavours of other individuals / communities — obscured the archaic system sufficiently for all of them to be forgotten.

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